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ATLANTA FOUNDS SYMPHONY TO GIVE CONCERTS WITHOUT ADMISSION CHARGE

New Orchestra, Led by Enrico Leide, Dedicated to Fostering Interest in Best Music—Association of Leading Citizens Brings New Enterprise Into Being — 1000 Members to Shoulder Financial Burden — Symphony Will Comprise Pick of Available Musicians — Plan to Double Initial Personnel of Fifty

ATLANTA, GA., June 30.—An epoch in the musical history of Atlanta and the South will be marked when, on Sept. 16, the Atlanta Symphony gives the first of a series of twelve concerts. Following the inaugural event, concerts will be given each Sunday afternoon thereafter. Each performance will be open to the general public, and there will be no charge for admission, no collection or other financial obligation.

To assist in the development of the orchestra, the Southern Enterprises, Inc., has invited the organization to use the Howard Theater for the concerts.

Announcement to this effect was made on Saturday by the Atlanta Symphony Orchestra Association, formed and supported by a group of leading Atlanta citizens. The association has gone about the organization of the orchestra with but one ideal: to promote, on a large scale, musical interest in Atlanta and to have Atlanta known throughout the nation as the home of one of the most enterprising symphonic organizations in the country.

A Representative Board

Forming the board of directors of the association are Atlantans who have fostered many enterprises and movements tending to the betterment of the city in many lines of endeavor and who see in the Atlanta Symphony an opportunity to establish the city's musical prestige in notable fashion. On the board are Clark Howell, chairman; William Candler, Harold Hirsh, Harvey Phillips, William M. Brownlee, St. Elmo Massengale, Julian Boehm, Edgar Neely, Mrs. George Walker, Mrs. E. M. Horine, Nan B. Stephens, James B. Nevin and John Paschall.

Mayor Walter A. Sims and Governor-elect Clifford Walker have been elected to and accepted honorary memberships on the board of directors.

Never before in the history of Atlanta have so many prominent and influential citizens united in supporting and advancing the interests of a civic enterprise. Approximately 200 men and women have enrolled as charter members. The association will be composed of 1000 members who will shoulder all financial matters and thus give Atlanta superb concerts free of charge.

Enrico Leide, who has won a reputation with his Howard Theater Orchestra, has been chosen conductor. He has done much for the musical progress of Atlanta, winning for himself a high place



SAMUEL DUSHKIN

Distinguished Violinist, Who Will Follow His Successes in Europe with His First American Tour Next Season. (See Page 13)

in the city's artistic life. Mr. Leide is a young Italian, born in Turin. Originally educated with a literary career in view, he adopted music as his profession. While also a solo player himself, he has played in orchestras under the baton of such celebrities as Toscanini, Richard Strauss, Hans Richter and Mascagni. After leaving Europe and South America, he came to New York, and it was in this country that his own career as a conductor began.

Harry Glaser, manager of the Howard Theater Orchestra, was selected by Conductor Leide to organize the new body of men. Every musician in the Atlanta Symphony will be a soloist on his own

instrument. There are known to be over forty solo musicians now living in Atlanta, members of various musical organizations, who have played with such well-known aggregations as Sousa's Band, Hammerstein's orchestra, the City Symphony of New York, the Metropolitan Opera Orchestra, and others. With these men as the foundation, the Atlanta Symphony will be gradually built up from the present fifty to one hundred players.

Present plans contemplate twelve concerts in the autumn and twelve in the spring, thus giving music-lovers twenty-four concerts of the greatest music.

HELEN KNOX SPAIN.

MANAGERS RECORD DISAPPROVAL OF BROADCASTING, AT ANNUAL MEETING

National Concert Managers' Association Holds Conclave in Chicago—Will Present Plan for Practical Managerial Cooperation to Federation of Music Clubs—Resolution Voices Opposition to Sending of Concerts by Radio — Mrs. Katie Wilson-Greene Is Elected President

CHICAGO, June 30.—Two important subjects engaged the attention of the National Concert Managers' Association in its annual meeting, held at the Edgewater Beach Hotel on June 29 and 30: First, to discourage radio broadcasting of concerts, and second, to cooperate to the fullest extent with the music clubs engaging artists by recommending that these clubs appoint business managers who will be associate or active members of the association, thereby insuring uniformity of contract prices and other conditions entering into concert management.

The meeting was called to order on the morning of June 29 by Elizabeth Cueny, president. The secretary, Margaret Rice, called the roll, the following members being present: Miss Cueny, May Beegle, Mrs. Frances H. Hill, Mrs. Katie Wilson-Greene, Mrs. Edna W. Saunders, Rachel Busey Kinsolving, Mrs. L. C. Naff, Marion Andrews, Mrs. Anna Goff-Bryant, L. E. Behymer and Robert Slack. The secretary read several letters and telegrams from members expressing regret in not being able to attend the meeting.

M. H. Hanson, Max Rabinoff, W. E. Rupert, and J. A. Pierson, representing Arthur Judson, although not members of the association, attended one or more of the sessions.

It was moved by Miss Kinsolving, seconded by Mrs. Saunders, and carried that the members go on record as being in favor of discouraging the broadcasting of concerts.

A resolution was adopted, upon motion by Mr. Behymer seconded by Mrs. Greene, to recommend to Mrs. John F. Lyons, president of the National Federation of Music Clubs, that the clubs in concert work be asked to appoint a business manager to care for their concert activities and make this business manager an associate or active member of the National Concert Managers' Association.

Mrs. Saunders gave a short talk on the education of the concert managers in this country.

Managers Need Pointers

"The concert managers need education about as badly as any persons I have ever known," said Mrs. Saunders. "If you want to be convinced of that, you should go around the country, visit their offices, and see how they conduct their business; see what they know about modern business methods, what they know about values, and how they approach the public."

[Continued on page 2]

In This Issue

Setting English Texts Puzzles Composers.....	3, 4
Does "Singing-in-English" Crusade Menace Artistic Growth?..	8
High Teaching Fees Limiting Number of American Artists....	9
New York Events.....	30, 31; Chicago.....24

Noted Pedagogues Demonstrate Methods Before Minnesota Teachers' Convention

Griffith, Auer and Lhévinne Conduct Classes, and Show How Pupils' Faults Are Corrected—Honorary Fellowships Conferred on Well-Known Musicians—Certificates and Degrees Awarded at MacPhail School Commencement

By H. K. ZUPPINGER

MINNEAPOLIS, June 30.—Five hundred Minnesota music teachers took part in the convention of the Minnesota Music Teachers' Association, held here on June 21, 22 and 23. Three well-known figures in the world of music pedagogy appeared at the convention to conduct master classes for the members of the association. In order of their appearance these musicians were Yeatman Griffith, voice; Leopold Auer, violin, and Josef Lhévinne, piano. The demonstration classes proved highly interesting. When a man can hold an audience of 500 teachers for three hours on a hot afternoon and have them asking for more, as did these men, he may justly claim a real achievement.

Each teacher had on the platform several pupils and showed how he conducts a lesson in his studio. The faults of the pupils were pointed out and demonstrations given as to how these faults should be corrected.

These meetings were held in the auditorium of the new Music Building of the University of Minnesota through the courtesy of Prof. C. M. Scott, head of the department of music, and the generosity of the University authorities.

In addition to the business sessions and master classes, Hugo Goodwin, recently appointed municipal organist of St. Paul, gave an organ recital on Thursday morning, and on Friday evening was heard an artistic concert given by James Rast Snyder, contralto; George Rast Snyder, violinist, and Harrison Wall Johnson, pianist, the two former accompanied by Catherine Hoffman.

Honorary Fellowships Conferred

At the annual banquet on Thursday evening Yeatman Griffith was the guest of honor and honorary fellowship certificates were conferred on Emil Oberhoffer, Florence Macbeth and F. Melius Christiansen. Donald Ferguson was toastmaster and R. Buchanan Morton delivered the annual address of the president. On Thursday and Friday, luncheons were given in honor of Mr. Auer and Mr. Lhévinne, respectively.

Officers were elected as follows: R. Buchanan Morton, president; Donald N. Ferguson, first vice-president; Helen Briggs, second vice-president; Esther Jones Guyer, secretary-treasurer, and Jessie Young, auditor. Those in charge of the convention were Lota Mundy, Mrs. William Danforth, George A. Thornton, Wilmot Goodwin and Lillian Nelson, program committee; Gustav Schoettle, chairman examining committee, and Mrs. Carlyle Scott, chairman local committee.

Commencement exercises by the 1923 class of the MacPhail School of Music was held in the Minneapolis Auditorium on June 22 before an interested audience which almost filled the large hall. An outstanding feature was the work of an excellent orchestra of thirty-six players. The conductors for the various numbers

were Glenn Dillard Dunn, Frederick W. Mueller, Gustaf Schoettle, George Klass, Stanley R. Avery and William MacPhail.

There were 150 students taking part in the exercises and they received degrees, diplomas or certificates for their work in voice, piano, organ, violin, orchestral instruments and dramatics. While a comparatively young institution,

the MacPhail School has over 4500 students and a faculty of 110. The school's new building will be opened in the fall.

The program consisted of operatic arias, concertos and concert pieces, all with orchestral accompaniment, in addition to numbers by the Choral Art Society, under the direction of Stanley Avery.

Singers from the Public Schools

Ednah F. Hall presented her voice placement classes of the public schools in recital on June 16, when soloists, none of whom had ever had a private lesson, sang such numbers as "My Mother Bids Me Bind My Hair," by Haydn; "Spring Song," by Woodman, and "I Love You Truly," by Carrie Jacobs Bond. Miss Hall is a pioneer in this work, which consists of the teaching of voice placement to classes of ten grade school children. She has been doing it for nine years, and members of her classes are to be found in many church choirs throughout the city. Some twenty children took part in this program.

Association of Concert Managers Considers Problems at Meeting

[Continued from page 1]

"About a year ago it was necessary for me to make a tour of my territory. I did so, feeling that there was much for me to learn. The first city to which I went I knew I was to have a concert the following night. I looked in the newspaper for an advertisement. All I saw was a little one-inch ad. There was not a story, nothing to indicate that a celebrated artist was to be there the following night. I thought something had gone wrong with the newspaper. I decided to go down to the office and see the local manager, as I was sure she would be very much upset.

"I went to the office I was told she occupied. I found she had moved. I wandered around quite a while and finally found her office in a little hole in the wall on a side street. Three or four persons were standing around waiting to buy tickets. I joined the group and waited for more than an hour for the local manager to show up. When she came in, she was flurried and excited about being late. I stood around and watched her sell tickets that morning. The next morning, the day of the concert, the same thing happened. There was a matinee in the afternoon followed by an evening performance. At 1.30 she moved the sale to the hall where I found a group of persons waiting to buy tickets.

"She did not seem to know that this was not the way to conduct a business. I inquired as to her success and found that she needed the help and guidance of the Concert Managers' Association.

"I feel that the concert managers have gained a great deal by their association with each other. It means something to me to know a man like Mr. Behymer, a man who has accomplished as much as he has; to benefit by his experience is a short cut to a lot of things to me. I like to know all the rest of you and to have you guide me in my work.

"If we are not in conference with each other; if persons can get by with things, there are a great many unfair contracts going to be made. I think the club presidents are, perhaps, the weakest ones in the business. Because they have not had the business training, they have not thought of this thing before. Usually they immediately go after some artist that they wish to hear and pay the manager's price. Those women should be brought into contact with the persons who are seeking the practical side of concert management. They should know that there are many contracts.

"In my home town I happen to know of three or four different propositions being made for the same artist. It is not my business to inform those persons what they should do, and I sit by and see those alarming things happen. If those contracts are put over with these persons, what hope have I to gain a reasonable contract in the future?

"These persons need to be educated. I am hoping that the Concert Managers' Association will look after it. First let us improve our own business. Let us be the right kind of concert managers ourselves. I wish very much to have the opportunity to learn from the older and more experienced members of this association."

It was moved by Mrs. Saunders, seconded by Mr. Behymer, and carried that the by-law in connection with the

election of president and vice-president be changed to read: "The president or vice-president as such may succeed himself or herself for a second year."

Regional Directors' Duties

Mrs. Saunders reported for the committee appointed to discuss the duties of the Regional Directors, as follows:

"That the Regional Directors should have a little more imposed upon them than has been in the past. The committee went over the list carefully and tried to thresh out exactly what was expected of these directors. It was decided by the committee that the least they could possibly do would be to bring in the members in their territory. It has been suggested by this committee that the new Regional Directors shall be required by the officers of the association to get in touch with all the members in this association in their districts and spread the gospel of the association's work to those who are not already in.

"Second, that these members shall call a meeting of those in their territory and find out what their particular needs are. They do not come to these meetings and we do not know them. The only thing we can do is to appoint a time and place for a meeting, ask them what their problems are, find out what artists they would like, what difficulties they are having. This meeting we think should be called during the first two or three weeks of January each year, to discuss the new prices for artists. It looks as though it might work into a sort of clearing house for their troubles or their wishes in regard to bookings for the following year. There is no reason why the Regional Directors should not be able to give valuable assistance to these persons who cannot come to these meetings."

At the meeting on Saturday morning Mrs. Katie Wilson-Greene of Washington, D. C., was elected president; Selby Oppenheimer, San Francisco, vice-president, and Margaret Rice, Milwaukee, secretary, for the ensuing year. The board of directors appointed for the new year includes Miss Cueny of St. Louis, Miss Beagle of Pittsburgh, Mrs. Saunders of Houston, and George S. Ogden of Des Moines, in addition to the officers named above.

The meeting adopted a resolution commending Miss Cueny for her invaluable services to the association as secretary for three years and as president last year. Miss Cueny has at all times worked indefatigably for the association with vision, integrity of purpose and unflagging energy.

Frances Alda to Sing with Chicago Civic Opera

CHICAGO, July 3.—Frances Alda, soprano of the Metropolitan Opera, wife of Giulio Gatti-Casazza, general manager of that organization, has been engaged for the Chicago Civic Opera for the season of 1923-24.

Behymer in New York

L. E. Behymer of Los Angeles, the Pacific Coast impresario, spent last week in New York, after attending the National Music Managers' Association Convention at Chicago, and the Federation of Music Clubs' biennial meeting at Asheville, N. C.

FEDERATION OFFERS COMPOSITION PRIZES

Symphonic Poem, Cantata and Other Awards for Next Biennial

The National Federation of Music Clubs, under its department of American music, will conduct another series of contests in musical composition, for the next biennial convention in Portland, Ore., in 1925, under conditions similar to those observed in the past for these biennial competitions. The works and prizes announced are as follows:

Symphonic Poem (lasting not more than twelve minutes in performance): \$500.

Cantata for women's voices (not to exceed forty-five minutes, or less than thirty-five minutes) written in three or four parts with incidental solos for soprano, contralto and baritone (tenor also if desired); the accompaniment shall be scored for piano, violin, 'cello and harp obbligato: \$350.

Trio for violin, 'cello and piano: \$200.

Chorus for unchanged children's voices (twenty to thirty minutes in length), junior chorus of festival proportions with solos, duets or trios and unison in chorus parts, two or three part; poem to be by an American author, and joyous and happy in character: \$200.

Song: \$100. This composition must be by a woman and a member of the National Federation of Music Clubs.

Federation Ode; words and music suitable for opening club sessions and programs: \$100.

Church anthem: \$100.

Harp solo: \$100.

SHOULD CONCERTS BE FREE?

Brooklyn "Standard Union" Conducts Symposium on Question

A symposium on the always pertinent question as to whether free concerts help or hinder music, musical artists and the general public was conducted lately by the Brooklyn *Standard Union* and the results published in the issue of Sunday, July 1. The views expressed by various musical authorities show a difference of opinion. A few saw in the institution of free concerts a means of spreading musical appreciation; others felt that a small admission charge would give the concerts an added significance. The consensus of opinion, however, was that while there is a need of popular priced concerts, free concerts do not ultimately benefit either the public or artists. The musician, it was felt, should not be expected or called upon to give his or her services gratuitously.

Among those who gave signed expressions of opinion to Felix Deyo, music editor of the *Standard Union* were Edward J. A. A. Zeiner, head of Commercial High School music department; George H. Gartlan, director of music in the New York Public Schools; Dr. Frank Damrosch, director of the Institute of Musical Art; Adolph Whitelaw, director of the Brooklyn Conservatory of Music; Edwina Davis, secretary of the Loudon Charlton Musical Bureau; Alice A. Driggs, founder of the American Museum of Musical Art; Etta Hamilton Morris, soprano, teacher and conductor; Herbert J. Braham, conductor of the Brooklyn Orchestral Society; Carl H. Tollefsen, violinist and teacher.

Hold First Recital of Cleveland Institute Summer Session

CLEVELAND, OHIO, June 30.—The third summer session of the Cleveland Institute of Music opened on June 21 with an enrollment greatly in excess of the two preceding summer courses. The first concert of the session was given on June 23 by the professional singing classes of Giulio Silva. The program comprised miscellaneous solos, duets, a trio, and excerpts from Pergolesi's "Stabat Mater." The students heard were: Bodiene Smith, Eugenia Porter, Ada Melaragno, Leah Horne, Edna Strong Bowerfind, Mabel Murphy, Allene Mit-chener, Thelma Klein Maschke and Esther Howden Lafferty, sopranos; Mary Alice Starkey, Sonia Essen, Janet Mabon, Edith McArt, Minnie Ripner and Miriam Backhurst, contraltos, and Richard Koch, baritone.

Ziegler Denies Report of Farrar's Re-engagement for Metropolitan

SO far as the Metropolitan management is informed, Geraldine Farrar has not been engaged to return to the company's roster the season after next. A report that the singer was scheduled to rejoin the Broadway forces has been current in New York music circles in the last week. Edward Ziegler, head of the Metropolitan's executive staff, declares that the report is without foundation and that there have been no negotiations between Mme. Farrar and the Metropolitan.

Finding Ideal Rhythms for English Texts a Thorny Task

By Daniel Gregory Mason



DEEMS TAYLOR called our attention, in the *New York World* a while ago, to the surprising obliviousness of most composers to the utter dependence of English sentences "upon accent for intelligibility." Mr. Taylor hardly overstates his case, and he develops it with a wealth of comment and illustration. His article reminded me of a conversation I once had with Dr. Ralph Vaughan Williams, whose cycle of songs for tenor, string quartet, and piano, "On Wenlock Edge," based on the incomparable lyrics of A. E. Housman's "A Shropshire Lad," is certainly one of the finest modern examples of song writing, and one of the finest examples from any period of song writing to texts in English. "It is a mistake," said Dr. Williams, "to suppose that English is not spoken as rapidly as French or Italian. What makes these languages sound queer to us is their lack of accent. English syllables really go faster." Should not this fact of the rapidity of tempo of spoken English be constantly present to the minds of those who aspire to turn it into songs? Is not the neglect of it a frequent, perhaps the most frequent, cause of unintelligibility?

English phrases, it needs little introduction to realize, are habitually heard

setting beloved of composers who, lacking lyric sweep and beauty, try to make up for it by descriptive expatiation on every idea or image suggested by the text. We have all heard, for our sins, those composers for whom a song is a sort of personally conducted sight-seeing trip and themselves the self-constituted guides who bawl at us through a megaphone what we are to observe. If a bird is mentioned by the poet, they cannot resist putting in a roulade in the treble; if a cannon, they must pound the bass. I once saw a setting of "In Flanders Fields" that was a perfect horror of this sort of literalism—a complete text-book of natural history. Such holding up of the movement in order to pick out details is abhorrent to all true artists who know by instinct that in the song the whole is greater than the sum of the parts. It is even more abhorrent in dealing with English than with French or German, as we have just seen. Obviously English words must be seized in handfuls, as they live in the phrases, rather than picked out like dead specimens with nippers; obviously they must rattle off with something of the clipped effect of ordinary speech, yet somehow be balanced and modulated into music too. It is the great difficulty of reconciling these conflicting necessities that makes the perfect setting of English so rare.

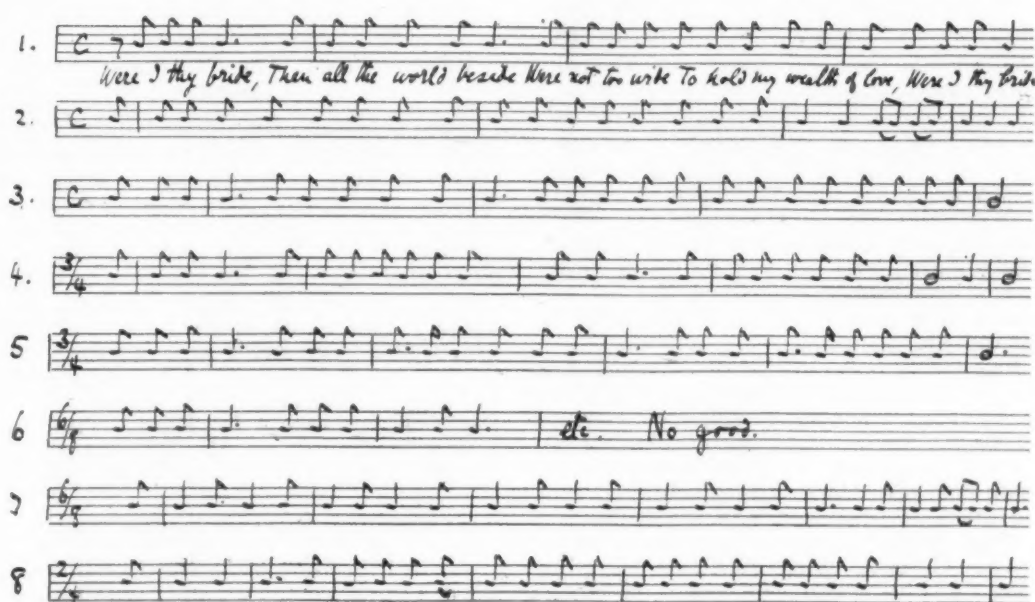
One of the greatest modern adepts in this art was undoubtedly Sir Arthur Sullivan. Dr. Vaughan Williams told me that he considers the supreme masters in treating English texts to be Sullivan, Purcell and the early madrigalists, recently edited by Dr. Fellowes. Fortunately we have detailed information as to Sullivan's method in Lawrence's book about him; it is, as we should guess, the

beginning and their repetition at the end. In short, it has the symmetry of music as well as the naturalness of speech.

When I praised his setting of Housman's verses to Dr. Vaughan Williams, he replied with a modesty rare in composers (though, I am compelled to say, not, I think, with entire truth) that they were not so good as those of his friend,

But the solution of this problem of fatal to beauty. Something more is needed than even the very charming irregularity of balance already achieved, of five against six. That irregularity was evidently dictated by almost purely musical considerations to give a moment of poise on the word "fold," for there is no expressive or dramatic need to dif-

Figure I.



by us in groups, each with its characteristic rhythmic profile. The intelligibility of such groups is far less menaced by phonetic carelessness as to the purity of vowel sounds or even by slovenliness in the utterance of terminal consonants, such as we are constantly warned against by writers on opera in English, than by rhythmic deformation of them by the slowing up of subordinate syllables, about which little is written. When someone says to us, for example, an everyday phrase like "good morning," especially if we are in a place—say the subway—where there are distracting noises, we recognize it far more by its rhythm than by its sounds. If the second syllable has the right predominance in length (and of course in pitch) over the subordinate first and third, we "get" the word whether we hear all its sounds or not. But if the short syllables be unduly lengthened, the most perfect clarity and accuracy in the mere sounds will not counteract such distortion. We shall not understand. Now in a song distracting noises are going on most of the time—the accompaniment. Truth to rhythmic patterns is therefore vital to intelligibility; and such truth requires not only adequate accent on the important syllables but, more in English than in other languages, adequate speed on the unimportant ones. Only the cooperation of these two technical means can achieve that peculiar kind of utterance that English requires, at once rapid and carefully graduated.

English is then, it should be clearly realized, peculiarly unfavorable to that sort of hand to mouth or word to word

exact opposite of that of the word-setters. Sullivan worked not from words but from phrases, whole sentences or even larger segments of complete texts. Trying to grasp these large units as wholes, he sought to begin with, before considering melody at all, that rhythm of all possible ones which would achieve a maximum of fluency, graceful movement, just emphasis on salient words and distinctiveness or charm. When by a patient application of the trial and error method he had found that one best rhythm, then and only then did he pass to minor considerations such as pitch, melody, harmony, dynamics and tone-color.

Mr. Lawrence gives us an illustration. For the lines:

"Were I thy bride,
Then all the world beside
Were not too wide
To hold my wealth of love,
Were I thy bride!"

Sullivan worked out the eight different rhythms shown in Figure 1. The sixth he discarded as soon as its futility became evident; the others he worked out in full; the eighth he chose for embodiment in the melody as we have it. His reasons for preferring it to the others are obvious: It is the equal of any of them in speed, in subordination of unimportant syllables, a capital matter in dealing with English; it excels them in the justice it does to the few important stresses; and above all it has a fine formal balance, an indescribable charm, due perhaps chiefly to the parallelism between the three long notes at the

George Butterworth, in whose untimely death in the war English music met an irreparable loss. Each composer has his own special qualities, and one of Butterworth's is certainly an extraordinary blend of simplicity and subtlety in hitting upon the one true rhythmic pattern for a complex piece of verse. Take, for instance, the following lines:

"The lads in their hundreds to Ludlow come in for the fair,
There's men from the barn and the forge and the mill and the fold,
The lads for the girls and the lads for the liquor are there,
And there with the rest are the lads that will never be old."

How is one to set music to a text such as that? The first problem is to find a general pattern, subject to local modifications as they may be needed, which shall reproduce, in musical terms, something of the flow, the speed, the jaunty narrative ease of the words. Anyone who will glance at Figure 2 will concede that Butterworth has solved it. The mixture of 6-8 and 9-8 time, or more accurately speaking, of measures of two and three main divisions, or "large beats," respectively, is ingenious to a degree and yet so natural that only an analyst will realize that it is the balancing of 2 and 3 (or 5) of these large beats with 2 and 4 (or 6) that gives the couplet its charm, its indescribable sense of rightness and raises it from "patter" to music.

Figure III



pattern alone is not enough, as we see if we imagine the same pattern applied again to the second couplet, as an inferior composer might apply it. There would result a lack of flexibility, a sense of mechanical formula, applied by rote,

ferentiate "fold" from the equally important "barn," "forge" and "mill." But in the second couplet we meet another problem which calls for a different solution: how to meet the needs of expression by dwelling on certain words—to put more "feeling," as we say, into the utterance, yet without checking the naturalness of the flow. Figure 3 shows how Butterworth solves this second and more difficult problem. The melody, and especially the harmony, are so defined that we get the two additional stresses on "the rest" and "lads," while the regular balance is rendered even more fascinating by the scheme of 5 and 7 as answer to the former 5 and 6.

It is hardly too much to say that the necessity for combining rapid movement naturally accentuated with the flexibility required both by formal beauty and by expression makes the setting of English texts one of the greatest feats of technical virtuosity that can be required of a composer. Well does Ernest Newman say in a remarkable paper on this subject in the *London Musical Times* (Volume 59, page 395): "Thousands of [German] verses fall naturally into familiar musical meters, but it is impossible to confine within such simple fixed meters a variable, fluid, organic thing like this lyric of Shakespeare's:

"Come away, come away, death,
And in sad cypress let me be laid."

"Even to this day no English composer has succeeded in finding the veri-

table rhythmical equivalent in music of these lines of Shakespeare."

I may leave the reader to decide for himself how far Mario Castelnuovo-

[Continued on page 4]

Many Notables Attend Federation Biennial



AMONG the visitors to the recent biennial convention, in Asheville, of the National Federation of Musical Clubs were many who are well known in the world of music, some of whom attended in a professional capacity. In the accompanying photograph a number of musicians and Federation officials are grouped as follows: 1. Andreas Dippel, impresario; 2. Francis Macmillen, violinist, guest artist; 3. Henry Hadley, composer, conductor of the Biennial Orchestra; 4. Mrs. John F. Lyons, President of the Federation; 5. Marie Tiffany, soprano, guest artist; 6. Mrs. F. A. Seiberling, first Patron of the Federation; 7. Nan Stephens, newly elected first Vice-President; 8. Frederick Gunster, tenor; 9. Mrs. O. C. Hamilton, local chairman; 10. Felix G. Robinson, representing National Musical Managers' Association; 11. John Powell, pianist, guest artist.

ORGANISTS MEET IN LOS ANGELES

Local Musicians Organize New Federation to Advance Church Music

By Bruno David Ussher

LOS ANGELES, CAL., June 30.—Organists from distant parts of the country were in attendance at the opening of the first Pacific Coast Organists' Convention under the auspices of the California chapters of the American Guild of Organists, at the University of Southern California on June 25. The three-day event was opened with a reception in Bovard Auditorium in the evening, at which a program was given by Clifford Lott, baritone, and Blanche Rogers Lott, pianist.

The programs scheduled for the remaining sessions of the convention included daily open forum discussions and Round Table talks on professional subjects, and organ recitals by Dr. Humphrey J. Stewart, San Diego; Allan Bacon, San Jose; Warren D. Allen, organist of Leland Stanford University; John Doane, New York; George A. Mortimer, Pasadena; George Walsh, Los Angeles, and W. E. Hartley of Pomona College.

The committee in charge of the ses-

sions and concerts comprises: Dr. Roland Diggle, Los Angeles, Dean of the Southern California Chapter; Dr. Stewart, Dean of the San Diego Chapter; Mr. Allen, C. Albert Tufts, Sibley J. Pease, Ernest Douglas, Mr. Mortimer, William J. Kraft, Mr. Bacon, W. F. Skeele, P. Shaul Hallett and Frank H. Colby.

As one of the happy results of Music Week, during which a series of devotional concerts was given at a local theater daily under the direction of Grace Widney Mabee, Church Music Chairman of the National Federation of Music Clubs, a Federation of Los Angeles Church Musicians has been formed. Its aims are the general advancement of church music, establishment of a great church music collection at the Public Library, and of individual church music libraries, and the formation of a clearing house of musicians desiring church positions. The officers of the new organization are: J. A. Lewis, president; Emory Foster, Mrs. Mabee, Inez de Harvout, William Pilcher and Edward Ruenitz, vice-presidents; Mrs. A. R. Jaquith, secretary; Anne MacPherson, corresponding secretary, and C. E. McAfee, treasurer.

Frances Cole, pupil of Homer Grunn, pianist and composer, heard recently in a piano recital of music composed by herself, displayed promising gifts. She played her own concerto, with her teacher at the second piano, and a group of smaller program numbers which showed individual musical expression and interesting development of thematic material.

Park Concerts Attract Cincinnati Audiences

CINCINNATI, June 30.—Music for the thousands is to be heard in the various parts of the city. In Burnet Woods Park, under the Groosbeck endowment, the 690th concert was given on June 24, while in Eden Park, under the Schmidlapp endowment, 512 free concerts have been given. This is a good chance for aspiring students to hear orchestral music, which may not be as good as the symphony concerts, but is much better than none at all. Many a thorough musician of today has had his start, so to speak, at the park concerts.

PHILIP WERTNER.

MANSFIELD, OHIO

June 30.—The eisteddfod held in Mansfield on June 16 brought approximately 3000 visitors to the city, most of whom were actively engaged in the various contests. This was the first eisteddfod held here and its success was so gratifying that plans are being made now for an eisteddfod next season which shall be more comprehensive in its scope. The adjudicators were Lewis Watkins of Philadelphia, George Thomas Parsons of Canton, and L. Powell Evans of Atlantic City. Prizes were won by contestants from Marion, Tiffin, Cleveland, New Castle, Pa., Fort Wayne, Ind.; Bluffton, Lima and Mansfield.

FLORENCE MACDONALD.

SUMMER OPERA AT DETROIT UNIVERSITY

Visiting Singers in Cast of "Aida"—Schools Confer Awards

By Mabel McDonough Furney

DETROIT, June 30.—An open-air production of "Aida" was given in the stadium of the University of Detroit, under the leadership of Thaddeus Wronski on Sunday afternoon, June 24. Bianca Saroya, Manuel Salazar, Giuseppe Interrante, Stella de Mette, Pietro de Biasi and Giuseppe Anzalone enacted the principal rôles, and were supported by a big local chorus. Elaborate preparations were made for the success of the undertaking, but the intense heat and strong wind marred many of the effects.

The Detroit Institute of Musical Art held its commencement exercises on June 21 in the Woodward Avenue Presbyterian Church. Very Rev. Warren L. Rogers, Dean of St. Paul's Cathedral, made the address to the graduates, and the musical program was given by the Detroit Institute Orchestra, conducted by David Crocov, with William Grafing King of the faculty, violinist, and Elizabeth A. Rohns, organist and student with Dr. Edward B. Manville, as the soloists. Artist diplomas were presented to Katherine Elizabeth Dodd, H. Doris McIntyre and Anna Courtney Price, piano; Lawrence LeDuc, Bessie V. Power and Lela L. Priehs, violin, and Elizabeth A. Rohns, organ. The following received certificates of graduation: Eloy A. Barba, Marjorie Josephine Cottle, Helen Louise Gerkensmeyer, Virginia Cecilia Reaume, Alice M. Thayer, Ruth H. Wilcox, and Irene Wilson, piano; Alice C. Edel, violin, and Ethel Anna Harris, voice.

Commencement exercises of the Detroit Conservatory were held in the First Congregational Church on June 22, when

Jeritza to Sail for America Oct. 3

REPORTS from abroad which indicated that Marie Jeritza, soprano of the Metropolitan, might not be able to sing again "this year," because of a recent operation for appendicitis, were denied in a cable dispatch last Monday from General Manager Gatti-Casazza, in Milan, to Edward Ziegler, head of executive staff of the Metropolitan. "Mme. Jeritza's health is excellent," the message said, "and she will sail for New York on the steamship Majestic on Oct. 3."

a program was presented by the Moslem Chanters, Archibald Jackson, conductor; L. L. Rennick, Mary Sumner, Edward Bredshall, piano; Frank Hancock and Nicholas Garagusi, violin; S. Lubbard, viola; Jules L. Klein, cello, and Rev. Gaius Glenn Atkins. The following received diplomas:

Post graduates, piano department: Elsie Doying, Birmingham; Irene Messier, Royal Oak; Morris Gray Fowler, Detroit; Florence Bessie M. Ort, Detroit.

Piano department: Florence Adams, H. Helen Alexander, Noreen Allen, Marie A. Beck, Vera Thompson Blasberg, Topeka, Kan.; Amelia Brocki, Mr. Clemens, Zira Van Slyke Brown, Leslie W. Drozella, Myrl Everhart, Julia Fox, Helen Johnson, Walkerville; Kenneth Hart, William A. Krieger, Velma Alto Pierce, Geraldine C. Terry, Redford; Lawrence Treidel, Christel Roediger, Lorene Westerman and Beulah Young.

Vocal department: Althea Bird, Holly and Miriam B. Nicholson, Detroit. Violin department: Anthony Syrota. Organ department: Nola Marie Walsh. Theory department: Maude Butler, Port Huron, Elizabeth McGhie. Public School Music and Drawing: Eva Margaret Renne, Manistee; Ruth H. Swarthout, Royal Oak; Hilda Guenivere Smith, Florence Wieland. Teachers' department: Frances J. La Painte, Ann Arbor.

Flint Schools Win Awards in State Contest

FLINT, MICH., June 30.—Flint Central High School won the State musical contest for high schools, held lately at Mount Pleasant. It scored eighteen points. East Saginaw was second with seventeen points, and Adrian followed close with sixteen. In the solo contralto event, Gwendolyn Bennett won first place. The Flint High School Orchestra, numbering forty-nine players, conducted by William W. Norton, won the orchestra contest, thus insuring the State championship for Flint. The prize was a cup, given by the Michigan State Normal School. W. W. NORTON.

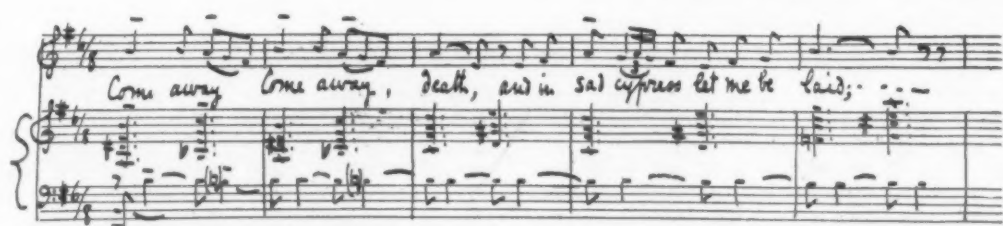
Klibansky Ends Memphis Course

MEMPHIS, June 30.—Sergei Klibansky, New York teacher of singing, has brought his six weeks' master course at the Bohlmann School to a close and will go immediately to Seattle, where he will conduct a similar class at the Cornish School, before leaving for Germany to hold special classes in Munich. Mr. Klibansky has firmly established himself in the two short seasons he has spent here and plans are being made for his return next year. The two scholarships which he announced at the beginning of the course were won by James Craven of this city, and Mrs. Cecil Cox of Collierville, Tenn. Efforts to have Mr. Klibansky prolong his stay were unsuccessful because of his engagements in other centers. BABETTE M. BECKER.

Rhythmic Problem in English Songs

Figure IV.

Mario Castelnuovo-Tedesco.



[Continued from page 3]

Tedesco, the gifted Florentine composer, has succeeded, in some "Shakespeare Songs" just published by J. & W. Chester, in solving the problem that has so baffled the compatriots of the poet and

of the critic. Mr. Castelnuovo's setting has a rare beauty, even if it does not, as it proceeds, entirely escape monotony or achieve that combination of natural flow and expressive emphasis that is so remarkable in the best work of Butterworth.

Petrograd Ballet to Appear Here Next Season, Is Report

THE full personnel of the Petrograd Ballet will make an American tour next winter, according to a special Moscow cable message to the New York Times. The company, which will number 200 artists, expects to reach New York in December. Chaliapin has been invited to act as musical director. The repertoire will consist of ten operas and ten ballets. Ivan V. Eyskovitch, director of the State Theater, Petrograd, said that he expected to leave Moscow this week for Berlin to sign a contract with Sol Hurok, the New York manager, who brought Chaliapin to the United States two seasons ago. He said that "this will be the first time in history that a full Russian ballet has appeared on a foreign stage with its own costumes and decorations." The company may establish a permanent ballet in New York and other American cities with seventy of its best performers, added the director.

Inquiry at Mr. Hurok's office showed that no confirmation had been received of the report of its chief's signing the Petrograd Ballet for a season in this country.

The Whispering Gallery

IN GIVING THANKS for the acquisition of Albert Coates as one of the conductors of the Rochester Philharmonic, music-lovers of the up-State city should save a portion of their gratitude for Daniel Mayer. The New York manager figured very instrumentally in the negotiations. During his sojourn in London (he is still in Europe) Mr. Mayer took up the matter with Albert Coates and with George Eastman by cable. As events show, he carried the affair through to a successful conclusion. One learns without surprise that Mr. Coates is now under Mr. Mayer's managerial direction.

OTHER DAYS, other—money! We learn that the South German Concert Bureau offered Mme. Jeritza a mere 30,000,000 marks for one concert appearance in the Bavarian metropolis. The diva seemed to feel that such an offer was quite beneath her notice, for she did not even trouble to answer the impresario's telegram.

THE SAME AUTHORITY—Jacques Mayer—informs us that it was confidently expected that Bruno Walter, who is celebrated as a Mozart interpreter, would direct the master's operas at this summer's festival performances in Munich. He was not asked to do so; a fact which Mr. Mayer attributes to the powerful anti-Semitic movement in Bavaria.

THE EXECUTIVE COMMITTEE of the Richard Wagner Society has decided to resume the Bayreuth Festival performances next summer. Necessary funds are to be placed at the disposal of Siegfried Wagner. The news also comes from Bayreuth that Siegfried will undertake the much-debated American tour next fall for the purpose of obtaining financial aid for the festival performances.

THE REHEARSALS for the famous Wagnerian series in the summer of 1924 were begun at Bayreuth on July 2. The orchestra will not be assembled till next year, but meanwhile the singers are hard at work upon their rôles. The Associated Press reports that there will be "an additional assessment of 250,000 marks on all subscribers to the festival, which sum will be converted into foreign currency to insure safety and guarantee the necessary funds to begin work."

THE FLANEUR.

NEW RECORD GAINED IN ST. LOUIS OPERA

"Prince of Pilsen" Receipts
Total \$35,000—Hear
"Fledermaus"

By Herbert W. Cost

ST. LOUIS, June 30.—The high water mark of the Municipal Opera was reached last week with the "Prince of Pilsen," the receipts of \$35,000 marking a new record. The attendance was over 57,000 persons.

The Municipal Opera Company's most ambitious effort was in the performance this week of "Die Fledermaus" by Johann Strauss. This beautiful work was given in a most spirited fashion under the conductorship of Charles Previn. One of the pleasant vocal achievements was that of Roland Woodruff, who took the part of Alfred. His singing was exceptionally good. The concerted work of Blanche Duffield, Craig Campbell and Thomas Conkey was delightful. Detmar Poppen, as the Warden, Dorothy Maynard as Adele, and Frank Moulan brought distinction to their parts. Flavia Arcaro was Prince Orloffsky. A special ballet had been prepared for the opera and the scenic effects were capitally worked out.

The Beethoven Conservatory recently held its graduating exercises at the Sheldon Auditorium. Students in violin, voice and piano rounded out a long program.

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Recovery of Art in Paris Slow, Says Riesenfeld

Theaters with Few Exceptions
are Small and Old, for
Homes Must Come First,
He States—American Dance
Music Played Everywhere
—Novel Experiences with
Viennese Rate of Exchange

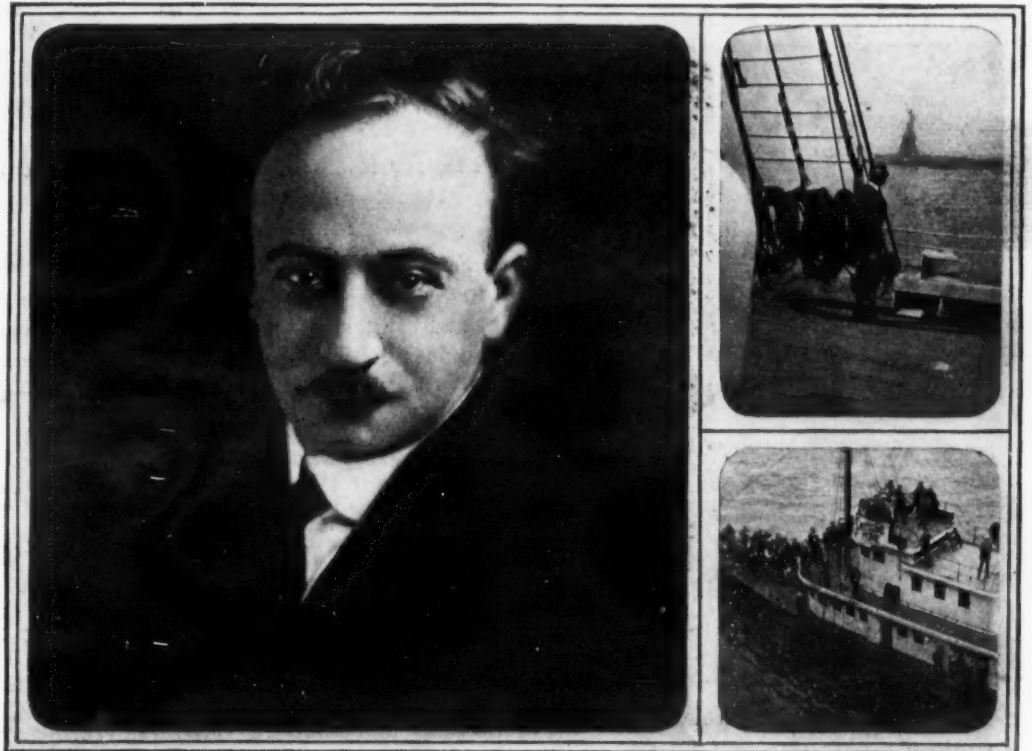
MUSIC naturally attracted much of the attention of Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theaters in New York, in the eight-weeks' trip in Europe from which he has just returned. But he found that modern art in Paris, where he made his headquarters, has made slow recovery from the effects of the war; and he brings back no vivid impressions of a great collection of newly-discovered art treasures. "Noces," danced by the Diaghileff Ballet; the light opera, "Ciboulette," composed by Reynaldo Hahn to a libretto by de Flers and de Croisset, and a motion picture, a screen version of Anatole France's "Cranquille," produced to music from Charpentier's "Louise," were the chief works to attract his attention in a serious art quest. He saw Pfitzner's opera "Palestrina," but frankly avers that he was not impressed by it.

"Noces," the score of which is by Stravinsky, was produced in Paris by Nijinsky's wife, and Mr. Riesenfeld describes it as "a wonderful exhibition of choreographic art," attractive in its music as well as in its spectacular features. The Hahn opera, which he also witnessed in Paris, has a charming score, he affirms. "Cranquille" is the simple classic of a push-cart peddler who is obliged, as the innocent victim of circumstances, to serve a brief sentence in prison, with the result that his business falls to ruin, and he unsuccessfully tries to get back to prison as a refuge from starvation. Mr. Riesenfeld was so impressed by this picture that he purchased it at once for America, and will show it at one of his New York theaters shortly, probably to the adapted "Louise" score.

"With few exceptions," he says, "the theaters of Paris are small old buildings, and those devoted to motion pictures are of a type reminiscent of the old American nickelodeon houses. In fact, in moving picture production, the French stand today where we stood ten years ago. They are not to be blamed for this state of things, however. There has been no opportunity to build theaters, for homes must come first in Europe today. Naturally in the existing theaters there is no such opportunity for experiment in lighting and the other arts which have given those of America so foremost a place in the entertainment world. But all that will come in due course. The artistic features of Paris are still there, in all their beauty, of course, but the new developments are slow.

"They are crazy in Europe about American music!" This remark promptly excited the interest of the interviewers, until their inquiries revealed that it is American jazz which has thus attained the crest of the wave of Continental popularity. "I heard none of our serious music over there, but our dance rhythms are being played everywhere," he said. "In Europe they haven't yet got the right knack of playing this music as we have in this country, and you should hear their struggles with the syncopated rhythms!"

Mr. Riesenfeld also visited Vienna, Brussels and London. Before coming to America, he was a violinist in Vienna, and earned 1000 kronen a year—equal in those days to about \$220. "But," he says, "one could live comfortably on that salary, as prices were proportionately low. Now you are obliged to pay twice that sum for a loaf of bread. The visitor is bewildered by the currency problem. For a hat which I bought in a shop in Vienna on my present visit I was charged 380,000 kronen—but this is only equal to \$5.50 or \$6. A street-car fare was 1800 kronen when I was in the city, and I believe it has jumped to 2500 kronen since. In the Viennese theaters the performances begin at 6 o'clock, so that the audiences may get to their homes early, since economy in coal will not permit street lighting. When the people come out of the theaters at 9:30 o'clock,



Hugo Riesenfeld, Who Has Just Returned to New York from a Visit to Europe. In the Picture on the Upper Right He Is Seen Gazing at the Statue of Liberty from the Deck of the Paris. The Lower Right Picture Shows a Group of His Friends, Including Members of the Staffs of the Rivoli, Rialto and Criterion Theaters, Who Went Down the Harbor to Welcome Him Home

they find the streets in complete darkness.

"Yes," he said, in answer to another question, "we intend to continue in our theaters the policy we have established of promoting a greater love for good music among our audiences. In the big picture houses on Broadway for several years the classics of the masters in symphonic and operatic music have been brought constantly before the public, and in this way the tastes of thousands of

people have been developed. We have also emphasized the beauty of folk-songs and dance melodies, for we realize that in these themes, too, there is a wealth of good music. In fact, some of the greatest compositions now accepted as classics have had their origin in folk-songs. Beethoven, Schubert, Tchaikovsky, Weber, Brahms and others took some of the most common folk-tunes, gave them a richer musical expression, and made them immortal." P. J. N.

"Gioconda" Opens Cincinnati Season of Summer Opera Under Lyford's Baton

CINCINNATI, June 30.—The Zoo Opera season was auspiciously opened on June 24 with a fine performance of Ponchielli's "Gioconda," under the baton of Ralph Lyford. The principals included several artists familiar from last year's performances, and the orchestra was composed of about forty members of the Cincinnati Symphony. The noise of thunder and rain, which appeared just before the opera began, affected the first act, but the performance as a whole was excellent.

Edith De Lys was effective in the title rôle; Ludovico Tomarchio sang with power as Enzo; Anita Klinova was an admirable La Cieca; the character of Alvisse was skillfully delineated by Italo Picchi; Henrietta Wakefield fully met the demands of the rôle of Laura, and Mario Valle was excellent as Barnaba. Natalie Cervi, Clifford Cunard, and Edward Smith were also in the cast.

The ballet, under the skillful guidance of Paul Bacheller contributed much to the success of the evening. The "Dance

of the Hours" was admirably performed. Cuts in the opera were necessitated by the interminable waits between acts. Forty-five minutes were allowed between the second and third acts to let the audience see the ice-skaters in another part of the grounds.

"Tales of Hoffmann" was the opera for the second evening, June 25. Fanny Rezia, who thus made her Cincinnati debut with the Lyford forces, sang in voice of fine quality, and impersonated the three heroines, Olympia, Julietta and Antonia, with a great deal of individuality. Charles Milhau sang effectively as Hoffmann, and acted well; Anita Klinova was excellent in the music of Nicklaus; Joseph Royer, who appeared as Mirakel, Dappertutto and Coppélius, and Natalie Cervi, Edward Smith, Louis Johnen, Lucy de Young, Walter Bridge, Laurence Wilson and Richard Pavey were also in the cast.

The success of both productions reflects great credit on Mr. Lyford's energetic leadership. The operas were effectively staged, and the orchestra played in fine style. PHILIP WERTHNER.

NEW POSTS FOR GRADUATES

Twenty-six from Kansas University School Receive Appointments

LAWRENCE, KAN., June 30.—Dean H. L. Butler of the School of Fine Arts at the University of Kansas announces that twenty-six graduates of the School of Fine Arts have obtained positions for the coming year as follows:

Mabel McNary, instructor in piano and organ, at Doane College, Crete, Neb.; Reba White, instructor in violin, Southwest Baptist College, Bolivar, Mo.; Nadine Cox, instructor in voice and supervisor of music, Pratt, Kan.

Supervisors of music in Kansas: Gola Coffelt, Junior High School, Lawrence; Catherine Crissman, Ottawa; Lucile Kayser, Arkansas City; Cecil Maxwell, Minneapolis; Katherine Washburn, McPherson; Irma Shaw Horton; Katharine Barber, Osawatomie; Velma Christopher, St. John; Mildred Alford,

Glasco; Leona Miller, Perry; Zada Shipley, Peabody; Hazel Lynn, Eudora; Joyce Wentz, Winchester; Leona Ryan, Mound City; Valencia Bauer, Corning; Gladys FitzGerald, Lucas; Elva McMullen, Cottonwood Falls; Carolee Smart, Wathena, and Myrtle Gifford, Luray, Kan.

Supervisors of Art: Essie Pumphrey, McMann, Okla., and Helen Steele, Anderson, Ind. Dorothy Steele and Emma Stutz have positions as teachers of art at Coffeyville, Kan.

Carl Venth Undergoes Operation

Carl Venth, composer of the prize winning composition, "Pan in America," recently presented at the biennial convention of the National Federation of Music Clubs in Asheville, was stricken with an attack of appendicitis while motoring from Asheville to New York. He was taken to the St. Leo Hospital in Greensboro, where he underwent a successful operation on June 21.

Claire Brookhurst to Be Soloist with New York Symphony at Chautauqua



Claire Brookhurst, Contralto

An artist whose first professional season has brought wide recognition and success is Claire Brookhurst contralto, who recently appeared as soloist at the Harrisburg, Pa., festival. The demand for Miss Brookhurst's services will curtail her vacation, as she has been engaged as soloist with the New York Symphony at Chautauqua, N. Y., during the entire month of August. In October she will spend two weeks as soloist at the North Carolina Exposition to be held in Charlotte. She is at present busy making records and preparing her programs for next season.

Miss Brookhurst received her musical education in the United States and is an active sportswoman and a student of many subjects besides music. Her belief is that a proper mental attitude is as nec-

essary in promoting a career as natural gifts, and she has made a special study of psychology and philosophy to train herself for her public work. She will be heard next season in concert and recital under the direction of Annie Friedberg.

MANY MUSICIANS AMONG VOYAGERS ON ATLANTIC

Producer Returns with Plans for Visit of
Italian Marionette Company and
for New Operetta

A number of musical persons were among the passengers on board liners bound for Europe in the last week. Frances Alda, soprano of the Metropolitan and wife of Giulio Gatti-Casazza, general manager of that institution, sailed on the Paris on June 27. Marie Tiffany, soprano, also of the Metropolitan, left on the Olympic on June 30 to fulfill foreign recital engagements. Mrs. Agnes Walsh, a sister of Mary Garden, and Melvin Dalberg, general director of the Wagnerian Opera Company, were other passengers on the same vessel.

Marguerita Sylva, operatic soprano, in private life the wife of Major B. L. Smith of the U. S. Marine Corps, sailed with her two daughters on the Chicago on the same day. Corinne Wollerson, pianist and accompanist to Mme. Sylva, was on the same boat. Dr. William C. Carl, organist of the First Presbyterian Church, New York, and head of the Guilman Organ School, sailed on the Tuscania on June 30 for a tour of the Mediterranean and the Holy Land. The Marion Morgan Dancers left by the Lapland for appearances in London and the British provinces. Marianna Tcherkasskaja, singer, was booked to leave for Buenos Aires on the Vandyck, to join the Ukrainian Chorus, now appearing at the Teatro Colon in that city.

Among those returning to New York from European visits was Charles Dillingham, the theatrical producer, who announced his intention of presenting the "Teatro dei Piccoli," an Italian marionette troupe, in New York next season. This company, which includes twenty singers and puppeteers and a large orchestra, recently created a sensation in London by its performance of operas by Respighi and Rossini. Mr. Dillingham, who arrived on the Aquitania on July 1, will produce also a new operetta by Leo Fall, based on the life of Madame de Pompadour.

Ted Shawn, dancer, returned by the same liner after a four-months' visit to Spain and other European countries. Harry L. Hewes, formerly music critic of the Toledo Blade and representative of the Cleveland Orchestra, returned on the France, after spending some time in London and Berlin. A. G. Knight of Pittsburgh, organist, was also on the France.

FORM NEW ORCHESTRA

Orlando, Fla., Players Organize Under
Bâton of R. V. Steele

ORLANDO, FLA., June 30.—A symphony has been formed in Orlando with a membership numbering thirty at the present time. Excellent progress is being made, and the first public performance is scheduled for an early date. The orchestra was organized largely through the efforts of Mrs. W. J. Morrison, pianist, an active member of the Eclectic Music Club, which organization indorsed the project. R. V. Steele, who was organizer and for several years conductor of the Norfolk Symphony, is conductor of the Orlando Orchestra.

Orlando will have two artists' courses next winter, organized by S. Ernest Philpitt and Walter Drennen.

RUTH OGDEN.

Lyric Theater a Prosperous Center for
Baltimore Civic Music

BALTIMORE, June 30.—The annual meeting of the stockholders of the Lyric Theater Company disclosed the fact that the theater is in a healthy financial condition. This is due to the energy of the committee and to the work of Frederick R. Huber, who has done much to make the Lyric a concert center for municipal music. The bookings scheduled for the coming season give evidence of a crowded calendar.

Mrs. M. McDonough, who has had remarkable success with her sight-singing classes in the public schools in Philadelphia, is giving a six-weeks' summer course in sight singing at Lanesville, Gloucester, Mass.

Mrs. George Lee Bready Brings New Scores for Opera Recital Programs



Mr. and Mrs. George Lee Bready on
Ship Board

One of the early season's European tourists who has returned to America to spend the summer is Mrs. George Lee Bready, opera recitalist, who went abroad with her husband in April for a two months' vacation. Mr. and Mrs. Bready attended operatic performances in Naples, Rome and Milan, and were guests in Paris of Albert Wolff, composer and conductor, and Mrs. Wolff. They also visited the opera in London, where they heard Wagner's "Siegfried" under the bâton of Albert Coates. It was the first time Mrs. Bready had ever heard

the work given in English and she was enthusiastic over the performance. She also had time to look over some new operatic scores, several of which she will include in her repertoire next season. Mr. and Mrs. Bready have gone to their summer place at East Hampton, L. I., where she will prepare her programs.

CONCERT MANAGERS BEGIN NEW ENTERPRISE IN LIMA

Clark Theater Company Leases Faurot
Opera House for Five Years for
Musical Attractions

LIMA, OHIO, June 30.—Concert attractions will be booked in the coming season for the Faurot Opera House here, which has been leased for five years by the Clark Theater Company. The officers of the company include Frank L. Maire, president; Fred Cook, vice-president; Frank E. Harman, secretary and manager of the musical booking department, and William D. Clark, treasurer and general manager.

The terms of the lease, signed on May 1, provide for concerts, five or six each season being contemplated. The first company to be engaged is the Denishawn Dancers, who will appear next February. In case of any conflict between concerts and regular theatrical attractions at the opera house, the former may be transferred to Memorial Hall. No conflicts will be permitted with the schedule of the Women's Music Club events.

The re-entry of Mr. Harman into the field of local musical management follows his recent disposal of his extensive store holdings. He was associated a few years ago in this work with Bradford Mills of Toledo and was one of the most prominent managers of northern Ohio.

H. EUGENE HALL.

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For Soli, Chorus and Orchestra
By HENRY HADLEY

Composed for and performed by Cincinnati Musical Festival Association at its Twenty-fifth Semi-Centennial Festival, May, 1923.

PRESS OPINIONS

"Hadley's composition is a work full of dramatic interest, continuously melodious, with several appealing arias, with massed choral effects, and with much gorgeous and descriptive orchestral coloring. The poem by Louise Ayres Garnett might well have inspired so fine a setting, for it is lofty in theme and beautiful in form. Both author and composer were called to the stage in the tumultuous ovation which followed the conclusion of the oratorio."—Cincinnati Commercial-Tribune.

"Hadley's *Resurgam* disclosed a composition, modern, romantic, inspired. The 'Scherzo' for children's voices is an original idea for oratorio, and was adorably sung. The work is musical and colorful throughout, and agreeably meets the demands of the admirable text."—Cincinnati Times-Star.

"A glorious composition by one of America's outstanding composers. For sheer beauty of melodic content, for nobility of conception, and for the richness of the orchestration *Resurgam* stands out as one of the great modern choral compositions. Cheers and uncontrolled applause brought the audience to its feet at the close of the work."—Cincinnati Enquirer.

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Wagnerian Cycle

Capitol Ballet Corps, Mlle. Gambarelli, Ballet Mistress

with Doris Niles, Thalia Zanolu, Ruth Matlock. Solo-

ists: William Robyn, Evelyn Herbert, Betsy Ayres,

Douglas Stanbury, Louise Scheerer, Patrick Keller,

Ray Coffy.

Presentations by Rothafel



Dear MUSICAL AMERICA:

The enforced resignation of Dr. Alexander Meiklejohn as President of Amherst College has not only stirred up a great deal of controversy and attracted general attention through the press, but has an important bearing on the general musical situation in this country.

It appears that Dr. Meiklejohn was progressive, and as such the trustees governing that college had no use for him. As Upton Sinclair has shown in his recently published work, "The Goose Step," there is virtually an interlocking directorship among the trustees of our leading colleges.

These gentlemen are all substantial in the way of worldly goods, financial resources. They are bankers, officials of trust and life insurance companies, heads of railroads and great industrial enterprises; their names are well known in the world and stand for conservatism. Thus it is Heaven help the poor professor who may depart from the strict line of orthodoxy, and as for the head of a college, should he dare question any of the accepted theories of life, his doom is assured, especially if he be known to take an interest in music and art.

In his valedictory address Dr. Meiklejohn said: "Some of my best friends think the thing to do with boys is to put them back into the past, and that will give them a way of life for the future. But I do not believe it. The thing to do for boys is to get them thinking about their world, in America, for themselves, and it is a good endeavor. We want things changed, we have not yet found out how to run colleges."

"Life today in America is a great, tremendous spiritual adventure. Life in America must find guidance for that adventure, especially in the colleges."

It is right here that Dr. Meiklejohn, probably one of the most brilliant men in our educational world, came slap up against the trustees of Amherst. The worthy doctor wanted to teach his young men to think wisely, bravely, to get out of the rut. The trustees thought the young men should stay in the rut, with such diversion as athletics can provide.

The plain truth is that our colleges, from the biggest to the smallest, are bound up with the traditions of what happened not only years but centuries ago. Any young man who would like to demonstrate his ability to think intelligently would be promptly tabooed, not alone by the professors, all afraid of losing their jobs, but by his own classmates.

Now then, what has all this got to do with music?

If our universities and colleges founded originally on the old English plan are simply to turn out thousands of young men stuffed with the material that belongs to a dead past, how can we look to these young men as leaders in our political, financial, industrial, commercial and, above all, in our cultural life?

As for the good professors, they have all been trained in the same school, their job—to reproduce their kind, so that it is a common thing to hear men who have not had a college education say they thank Heaven for it.

Again, what has this got to do with music?

Is it not evident, if these tens of thousands of young people are turned out every year under influences which make the cultural forces taboo, that right here we have one of the greatest obstacles to overcome before we can begin to claim that we are in the proper sense a cultured musical nation?

In many colleges music gets no consideration whatever. There may be a banjo club or a glee club. Here and there some fellow may secretly practise on the violin, but if he does he is soon known as a "sissy," especially if he objects to having his fingers smashed in a football rush.

In George Ade's clever play, "The College Widow," he shows in the opening a number of young men of a college who have met to consider their chances of winning the annual football match, to which they are impelled with all the more zest because they are Methodists and in the other college the men are Presbyterians.

One of them joyfully exclaims that he has found "a lulu," a giant, six-foot-two, whom they then propose to put into the football team, as it can be figured that he will be able to dispose of at least three Presbyterians in the scrimmages.

The trouble is that this young fellow is unlettered. How can they introduce him as a student? A bright idea strikes them. They will enter him in the department devoted to art.

When I refer to a dead past, let me give an instance of what I mean. One of the usual subjects in a college education is history. How can it be taught when it has not yet been written? The story of wars, fights, kings and queens, revolutions, battles, silly anecdotes of prominent people—that has been written, but not the rise of language, of law, of industry and commerce, of music, art, literature—in other words, the life of the people as against the life of their more or less degenerate rulers.

There are men who could tell you how many soldiers Godfrey de Bouillon had at the siege of Acre, but for their souls' salvation they couldn't tell you what brought about the wars of the Crusaders.

After all, what is the use of studying anything unless it is to help you to think and through that thinking to be of better service to humanity and so to yourself?

The matter has come to such a pass that even the presidents of some of the colleges are more interested to see the baseball or the football team win, which will give them prestige, than they are to graduate a few men who might possibly be statesmen.

When the time comes that colleges will be prouder of having produced a great musician, a great composer, a great thinker, a great philosopher, a great scientist, a great painter, a great inventor, than they are today of having produced the greatest half-back, then we shall have just begun to enter upon the road to real progress.

Meanwhile the few thinkers have to carry the burden of helping lame humanity along, facing always the problem as to whether the heavy ignorant mass will pull them down or whether they will be able, by Herculean labor and such sacrifices as Dr. Meiklejohn has been forced to endure, to pull the unintelligent mass up.

The announcement is made that the love affairs of the ex-Crown Prince of Germany are to be bared in a work which is to be published simultaneously in Berlin and London entitled "Women Around the German Crown Prince."

The New York World refers to the Crown Prince's affair with a famous American opera singer, who sang at the Berlin Royal Opera and who since that time has been one of the attractions at the Metropolitan Opera in New York. The World quotes from the book as follows:

"The young Crown Prince first met the American singer at a private concert given in his mother's apartments in the Berlin palace. She was the first really fascinating woman he had met so far, and it was not surprising that he should lay his heart at her feet. His infatuation gave rise to the most risqué reports and eventually became the talk, not only of the German capital, but also of the whole of Europe and America. The affair grew to be so serious that the Kaiser decided to intervene."

"When the American singer's contract was up he gave orders that it should not be renewed. When she returned to the United States, she was famous and her fortune was safe."

The New York American goes a step further and names the American operatic star who figures more prominently than any other woman in the book, whose author is Guido Kreutzer.

The book seeks to show the nature of the influence that women had upon the ex-Crown Prince's life, beginning in his Bonn University days, extending through his friendship with the American prima donna then singing at the Royal Opera in Berlin and then to his acquaintances made in France during the war. The majority of the women are mentioned only by initials, only the American singer and one other stage celebrity are referred to by name.

If the statements made are justified, my reflection is that the Crown Prince's acquaintance with the American singer should have made him a stronger character than the weakling we all believe him to be and which procured for him the contemptuous distinction of "Clown Prince."

If the statements cannot be verified, our American prima donna has a splendid opportunity for the publicity she so ardently desires. She can come out in the open and deny them.

If there is any moral to be deduced from the story—that is, if the story be well founded—it is that it shows what a fine, talented, beautiful woman has to go through to be a success on the operatic stage, especially in Berlin.

John H. Raftery, for many years connected with some of our leading daily papers as a clever writer and who long ago won his spurs, writes me that he and his talented daughters have become interested in a young St. Louis soprano, Lillian Meinecke, who completed her season's concert engagements recently with fine success. She is to sing with the St. Louis Symphony Orchestra under Rudolph Ganz next season. Raftery tells me that she is possessed of a lyric soprano voice which won her immediate praise from Director General Gatti-Casazza, Mr. Bamboschek and the audition committee of the Metropolitan, when they heard her as *Micaela*, *Musetta*, *Mimi* and *Santuzza* at a special hearing in April. Raftery also says that Fortune Gallo, keen for young talent suited for these rôles, also heard her and pronounced hers the best voice and her personality the "best type" that had been offered during the last season.

The other day when I came in from lunch, I found a document, the handwriting of which was so peculiar that I first thought it might be some ancient screed that had been rescued from the tomb of Mr. Tut-Tut, but it wasn't. It was a memorandum from Edgar S. Kelley, our leading American composer, who had just returned to this country from various triumphs in Europe. He writes me that he would like to know whether any of my relations are buried in Westminster Abbey, as he saw a few days since, while revisiting that ancient and wonderfully interesting edifice, a monument to a distinguished physician, who, he says, looks like me and who might have been my great-great-grandfather.

Well, Edgar is home by this time in the ethereal atmosphere of Oxford, Ohio, where he has a professorship and where he will be soon sent into the upper ether by his dear wife to float in graceful contemplation of this world and evolve some composition which probably will make him even more famous than he is and from which, after he is long dead, his publishers will make money.

Your work and the work of The Musical Alliance are evidently bearing fruit. Did you know that resolutions were adopted at the concluding session of the biennial convention at Asheville, N. C., of the National Federation of Music Clubs advocating legislation to provide Federal support for music development in the United States and for the establishment of a National Conservatory similar to those in Europe?

Incidentally, the Federation made "America, the Beautiful," its official hymn. It also decided that at least half of the musical programs at its conventions hereafter must be made up of works of American composers.

Some time ago, referring to the audition of Bimboni's opera, which had been heard by certain of the authorities at the Metropolitan, I remarked that conductors and composers were possibly about the worst people to judge the merits of such a work. On this, Richard Kountz

of Pittsburgh wrote, giving a list of composers who were proficient as organists and pianists. This brought out Walter Nash, well-known organist of Washington, D. C., who wrote friend Kountz that he had just read Kountz's reply to my statement in which Kountz had classified Beethoven among the organists.

Nash said that this was news to him, that in fact he had always read that Beethoven played very little on the organ, holding this instrument in contempt, owing to its many imperfections at that period. As for composing for the organ, he said he would greatly appreciate any information Kountz could give him concerning the names of any such compositions by Beethoven aside from the Fugue, composed in 1783.

Promptly Kountz rose to the bait and said that, regarding Beethoven's being an organist, it seems sufficient to this classification that he was for some years assistant and practically—at least at times—organist at the chapel of the Elector at Bonn. He says that he had heard from those who have the obnoxious and enviable habit of pattering about the world that the organ at Bonn is proudly labeled as having been used by the later Vienna bulldog.

That he has written but one fugue for organ, says Kountz, may have originated from a wish to save his colleagues from such orgiastic heavings as he would no doubt have written for that instrument. It seems, further, that the classification of him as organist receives a flavor of validity through its differentiating him from the composers who did not play the organ, such men as d'Albert, the Rubinstein, Chopin, Moszkowski, Wagner, Verdi, Paganini, Moscheles, Clementi and others.

Kountz, however, admits that this is nullified by that broader conception that Beethoven is anything but an organistic composer. He belongs in fact to the class of super-sensualists, at least to the class of super-sensationalists, those who wallow in sound, the Wagners and Berliozes of music, the Brownings and Whitmans of literature, maudlin egoists, ushers to the tear vats, rather distantly removed from the aristocratic Bach and Franck, who treat pathos from a more nearly disinterested viewpoint, as in Bach's "O Mensch, Bewege Dein Sünde Gross," and consequently in a more searching and satisfactory manner.

Kountz continues that the organ chafes under the blatant thumpings of such hollow buffoons as Wagner, Puccini, when transcribed for the instrument and writhes under the pricking of Batiste and Co.

Bach, Franck, and perhaps Reger, have attained to it. Guilmant, Mendelssohn and Widor mastered the technique of writing for it but were not of the proper muscle to drive the proud old beast.

"Starting in to prove Nash wrong," concludes Kountz, "I have thus gone around the circle and proven him, broadly, right, if that be any satisfaction to him. No doubt he knew he was, in the first place. But now two of us know. And that's that."

Meanwhile, I leave the issue to these two musical Solons and adhere to my original statement.

A correspondent writes from Vienna that there is a great shortage of operetta queens in Vienna, the home of the comic opera. Franz Lehar, king of operetta composers, says that there is a chance for any pretty American girl who has a voice and aspirations to become a queen of comic opera, providing she speaks German. There is, however, one other proviso necessary, and that is that she is willing to sign for ten dollars a month or less.

This latter proviso will prevent the rush of pretty American girls with a voice and aspirations, who otherwise might have swamped the "Leviathan" after it has gotten through Chairman Lasker's joyride and is ready for real service.

Apropos of that joyride, I notice that among the invited guests there was only one musician, to wit, Reinald Werrenrath, who however was probably selected, not because he can sing, but because they thought he deserved a rest after having acted as judge in the recent harmonica contest in New York City, in which every kid that could blow out a tune participated.

Later reports show that there was one other musical guest, to wit, Morgan Kingston, the popular tenor, who has been re-engaged at the Met, which makes his seventh season there.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Kingston has gone to Chicago, where he will sing at Ravinia Park—which makes that his ninth season there.

These return engagements speak volumes for his ever-increasing popularity.

Last May he went back to England—for he's a Welshman. In London the press was enthusiastic in praise of the beauty of his voice. His diction was specially commended.

* * *

Lawrence Gilman, who has returned to us and who will be the accredited music critic of the New York Tribune from September, recently sent a letter to the Tribune from London apropos of the production of Holst's new opera, "The Perfect Fool."

"It is perhaps," wrote Mr. Gilman, "not to be wondered at that the London public, suddenly confronted with Mr. Holst's astonishing *olla podrida* of farce, burlesque, opera comique, opera bouffe, and other ingredients, should have been somewhat nonplussed; that the applause at the end, as Mr. Arnold Bennett delicately described it, 'lacked passion' and that the *quidnuncs*, 'wondering what in heaven's name they ought to say,' played safe, rushed to Fleet Street—the newspaper center—and wrote highfalutin' laudation as hard as they could for thirty minutes. Everyone discusses the opera, everyone takes a different view of it."

"The attitude of the public is like that of the auditors at the first Philharmonic concert, eighty-one years ago, who heard the earliest performance in America of Beethoven's C Minor Symphony. 'The listeners,' wrote Mr. Krehbiel in his semi-centennial memoir of the Philharmonic Society, 'while they did not know quite what to make of the surprising score, felt that it was great.' So in London today, with those who hear 'The Perfect Fool—they do not know quite what it is all about, but they are sure that it is great.'"

* * *

Just heard from my good friend, Antonio Scotti. We have been all wondering where he was. He used to spend his summers in New York and we have missed him.

He sends me a beautiful card from Venezia. The card shows the Porta de la Corta, a splendid specimen of mediaeval art and carving. About to enter the Porta is a lady in immaculate white costume with a violently red sunshade. Behind her is a nurse with two little children. The lady is following a man whom you see in the distance. The man flees, the woman pursues—as the French have it. I wonder if he is our friend Tonio.

* * *

Out in Oil City, Pa., is a musician, who also advertises that he sells everything in music. His name is F. M. Hooper, and he writes me to congratulate your paper on the article in the June second issue in regard to Adolph Lewisohn. And then he wants to tell me what he is doing in his town to advance the taste for music. He is like a good many others in this country, a pioneer.

He says he has a music store where he sells sheet music, violins, etc., but his principal income is from his violin and piano teaching. Every Saturday night at 8 p.m. he has an orchestral rehearsal of some 35 boys between the ages of ten and sixteen. He found that his space on the ground floor was insufficient to accommodate these boys, so he put in a balcony where they could perform. He is preparing for a recital at Monann Park. He expects to have a full orchestra of fifty pieces.

He says I can do him a great favor by mentioning this in MUSICAL AMERICA. Well, I have done it, so I hope the worthy professor is content.

* * *

Let me congratulate Francis Macmillen, American violinist, who has played all over the United States and Europe and had a hard time of it before he landed a great success. Francis has just been married to Miss Lillian Mure, charming daughter of Dr. and Mme. Jean Mure of New York and Paris. The bride and bridegroom have left on the President Polk and will visit London, Paris and other large cities.

Macmillen is one of the most worthy musicians that we have produced. He studied in Europe under Auer and

Thomson, and for twelve years has been before the public as a solo violinist. He served in France as a lieutenant in the United States Army and received a citation from General Pershing for meritorious and conspicuous service.

* * *

That was a lovely story that was recently cabled from Paris to the New York World.

Scene, an all-night restaurant in Montmartre, about breakfast time. Enter a party of Americans in high spirits. One of them has the long hair of the violinist.

"Play," the others entreat him vivaciously. He of the lengthy locks bows gracefully, seizes a fiddle from the chef d'orchestre and plays.

Ah, magic! Ah, heaven! Ah,—The heavenly strains permeate the atmosphere. Nay, more, they permeate the hearts of the laughing patrons. Laughs in many cases hide tears.

An apache about to strike his femme halts his arm in mid-air as the magic sound reaches his ear. He bursts into tears and kicks her instead. "Ladies" wearing elegant plush dresses bow their heads in their massive pearl necklaces and weep.

The place is silent save for the note of

that violin. You can hear a pea drop. The soup lies unrippled in its platter.

All eyes are on the musician, particularly those of the proprietor, which have become fairly popped with wonderment. He gazes entranced as the youth plays on and on. He approaches the party, awesomely.

"But you have a master," he cries, "may I ask who he is?"

With a twinkle in his eye and his tongue in his cheek, one of the Americans in the young violinist's party says: "Oh, just a young Russian."

"Then," enthuses the maitre d'hotel, "he must be poor. I tell you what! I will give him 100 francs (\$6.37) the night to play here."

Yes, you have guessed it, the violinist was Jascha Heifetz.

That is the smartest press story in a long time and the World deserves credit for getting out of the beaten track in such matters, says your

Mephisto

Sees "Singing-in-English" Crusade a Menace to Growth of Native Artist

Cecil Fanning, Distinguished American Baritone, Takes Issue with Those Who Urge Singers to Give Programs Only in the Vernacular—Holds That Study of Foreign Languages Develops Appreciation of Native Tongue—Translations Often Inadequate Since Feeling, Not Words, Is Basis of Art



Cecil Fanning

THE singing-in-English crusade has aroused so many champions in the last few years that the old idea of there being two sides to every question seems almost to have been overlooked in this instance. All the way from singing teachers and opera singers to students and laymen there has been a general cry for opera in English and more programs in the vernacular. It might be taken therefore as a sign of returning "normalcy" in the musical world that one who has raised his voice in behalf of the foreign tongue is one who, for the last ten years or more, has often been pointed to as one of the best exponents of the English language in song. Born and educated in America, Cecil Fanning, baritone, represents not only the highest type of artist this country has produced, but is well able to stand his ground against competitors from any country. But this position has not been achieved through his study and use of his native tongue alone. He has made a special study of other languages, other literatures and other peoples and declares that all these play a most important part in the development of a well-rounded artist.

"Overuse of the term, 'singing-in-English,' has almost made of it a catch phrase," declares Mr. Fanning, "and it has come to cover a multitude of sins, especially in the student who makes an effort to 'keep up' with the times. There should be no question about the American artist singing in his native tongue. Of course he should, and he should take great pride in singing English correctly and well, and should study continually to gain a fuller appreciation of the beauties of the language. But I believe that the student who neglects the study of other

languages is setting a limit on his possibilities as an artist, for I have found that one of the best ways really to understand and appreciate one's own tongue is to study the languages of other peoples.

Translations Inadequate

"Much has been said about translations, but it has been my experience in almost every instance that a translation is only an awkward makeshift and does not convey the inner meaning of the original text. There is such a thing as 'atmosphere' about a poem produced by combinations of certain letters which lend themselves in a special manner to the meaning of the word, thereby producing an indefinable something that defies an exact translation.

"Take, for instance, Schubert's 'Du bist die Ruh.' There is no combination of English words that will give the same character to the meaning of the song as the combinations of sounds in the German text. The translation, 'Thou Art My Peace,' cannot convey the mood that is suggested by the poem and the musical setting.

"Furthermore, if the classics are sung in translations, there would be less incentive to study foreign languages and musical appreciation would be bound to suffer from so provincial a course. The basis of the singer's art is feeling, not words, and if he has the proper concep-

tion of his song and is not hampered in matters of technique, it really makes little difference in what language he sings. On many occasions, when I am requested to sing everything in English, I ask permission to include a group of French folk-songs—songs which are incapable of translation. And when I do sing them, they are without exception among the most popular numbers of the program. Personally, nothing has given me a better knowledge of my own tongue, of the subtle shades of meaning, than the study of other languages, and I am convinced that not only will the musician be narrowing his viewpoint and setting a limit to his possibilities if everything is sung in English, but the general public will also be the loser."

The value of Mr. Fanning's argument that the study of foreign languages aids one in understanding his own tongue more fully gains in weight from the fact that he has achieved distinction in a field other than that of song. For several years he has been recognized as a poet of no mean ability, although he declares that poetry is merely his avocation. Some months ago his poem, "Spring in Sicily," was chosen as the text for one of the prize-winning works of the National Federation of Music Clubs. He had been asked by the committee to submit a number of poems of various authors and was induced by his sister to include his own work, which, although entered anonymously, was the one chosen. The poem, as set by Irene Bergé, had its première at the Biennial Convention in Asheville recently.

Contrary to his custom for several years, Mr. Fanning will not go abroad this summer, but will spend his vacation in this country. He will take a much needed rest and prepare his programs for next season, which promises to be an active one under his own management, with Bertrand-Brown as personal representative. From the beginning of his season in October until Christmas he will be occupied with recitals in the Middle West. Following a period of six weeks in the East, where he will be heard in a New York recital, he will undertake an extensive tour that will carry him to many parts of the country, including cities in the Far West and on the Pacific Coast.

HAL CRAIN.

OPERA IN HARTFORD

"Cavalleria Rusticana" and "Pagliacci" Performed

HARTFORD, June 30.—"Cavalleria Rusticana" and "Pagliacci" were performed at Parsons' Theater in June 21 by casts which included Sofia Charlebois, Emilia Vergeri, Nicola Zerola, Giuseppe Interrante, Max Carrelli and Giuseppe Agostini. The operas were skillfully produced under the direction of Mr. Simeoni and were warmly applauded.

At the annual meeting of the Hartford Philharmonic Orchestra Mrs. R. M. Bissell was elected president, succeeding John T. Roberts, who was elected honorary president. Arthur P. Schmidt is to be retained as conductor.

Alice Sullivan, soprano; Rose Lebehevsky, piano, and Rocco Montano, violin, gave a recital at Christ Church Parish House under the auspices of the Hartford Conservatory.

BURTON S. CORNWALL.

New Orleans Musicians Form Association

NEW ORLEANS, June 30.—Alden W. Muller directed the first concert of the recently organized New Orleans Associated Artists, formed, it is announced, for the purpose of bringing public attention to worthy local musicians. Virginia Schmidt, mezzo soprano; Shirley Heichheim, pianist and accompanist; Virgilio Rosado, violinist; Joseph A. Scramm, baritone, and Lena Allesandro contributed an interesting program.

H. P. SCHERTZ.

Schuyten Becomes American Citizen

NEW ORLEANS, June 30.—Ernest E. E. Schuyten, founder and conductor of the New Orleans Symphony, has become an American citizen, having taken out his final papers a few days ago before Federal Judge Foster. Mr. Schuyten, who is a native of Belgium, came to America twenty years ago. He has conducted the New Orleans Symphony for six years.

H. P. SCHERTZ.

Hear Kraft in Cleveland Recital

CLEVELAND, June 30.—The National Realtors' Convention, now in session in this city, heard an interesting organ recital by Edwin Arthur Kraft at the Public Auditorium on June 28.

FLORENCE M. BARHYTE.

TWO WEEKS' NOTICE IS ESSENTIAL

SUBSCRIBERS who desire MUSICAL AMERICA to follow them regularly during their vacations should mail a card to the Circulation Department, giving their summer address. At least two weeks' notice is necessary.

Louisville Applauds Gilbert and Sullivan Season

LOUISVILLE, KY., June 30.—The De Wolf Hopper Opera Company completed its six weeks' season at Fountain Ferry Park with a performance of "The Mikado." The Louisville public has warmly applauded these Gilbert and Sullivan revivals, and the concluding week's series, comprising some of the principal operas given during the company's visit, including "Iolanthe," "H. M. S. Pinafore," and "The Mikado," has proved especially attractive. Arthur Geary, tenor, sang admirably in all the operas in which he appeared, and the other principals, comprising De Wolf Hopper, Bernice Mershon, Fern Rogers, Winifred Anglin, Arthur Cunningham, Henry Kelly and Henry Waterhouse, were also effective. P. S. Durham, manager, brought the company to Louisville.

ROBERT NALL THOMPSON.

Maddalena Hauff Greeted in Atlanta Recital

ATLANTA, GA., June 30.—Maddalena Hauff, coloratura soprano, daughter of Dr. William E. Hauff, pianist, gave a recital at the Atlanta Auditorium recently, and was greeted enthusiastically in a program which included an aria from "Sonnambula," Liszt's "Loreley," and numbers by Rachmaninoff, Jensen, and Fischetti. At the end of the concert, in response to the continued applause, Miss Hauff sang "My Old Kentucky Home," playing her own accompaniment. The assisting artists were Dr. Hauff; Erin Farley, baritone; W. W. Leffingwell, violinist; W. G. Leas, flautist; Marjorie Hunt, accompanist, and Emily La Hatte and Bertha Marie Arrowood, who appeared in dances. Miss Hauff, who is visiting Atlanta, was originally a pupil of Erin Farley in this city, and is now studying in New York under the direction of Salvatore Fucito.

Verbrugghen to Rest at Battle Creek, Mich.

MINNEAPOLIS, June 30.—Henri Verbrugghen, conductor of the Minneapolis Symphony, who has been ill, has left for Battle Creek, Mich., where he will spend a month before leaving for Vancouver to meet his family, who are coming to the United States from Australia. He has received considerable surgical attention since he was obliged to abandon the tour with the orchestra and now needs rest and quiet for a complete recovery.

H. K. ZUPPINGER.

MIAMI, FLA.—At a meeting of the Student Music Club at the Clark studio, Adelaide Clark gave a talk and Mrs. S. Le Roy Smith, leader of the club, read a paper on "Music as an Art." Members of the club appearing on the program were Mary Louise Green, Ann Rollins, Marguerite Denicke, Edna Hollins, Mable De Garmo and Adelaide Clark.

Olga Samaroff, pianist, accompanied by her young daughter, Sonia, has gone to Seal Harbor, Me., for the summer months.

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High Cost of Musical Education Limits Number of American Artists, Declares Alexander Bloch

Violinist and Pedagogue Sees Native Talent Undeveloped Because of High Fees the Teacher Is Forced to Ask—Art and Idealism Are Subordinated to Money and Politics, He Says—Believes National Conservatory Would Remove Commercial Stigma from Artistic Enterprise

IS America the land of opportunity, musically, that it is often proclaimed to be? Or is the charge that it is populated by a money-mad race based on facts? There can be no doubt that New York is now the music center of the world. Old-world celebrities come and go with scarcely more than a ripple in the ceaseless flow of concerts during the season. But what of native talent? Has its development become of sufficient concern to those who are guiding the destinies of the country? Are the efforts to make America more musical directed in the right path? Alexander Bloch, violinist and teacher, is convinced that America will not fulfill her mission to the world musically, until she learns to think in terms of art and idealism rather than of money and politics.

"This country is face to face with a peculiar problem, so far as music is concerned," said Mr. Bloch. "She has become the center of musical activity of the whole world, but I do not believe that she will take her place as a creator of artists until public opinion has been reversed as to the relative value of art and money. It is not that America is lacking in talent or in teachers to guide it. It is chiefly that both teachers and pupils find themselves part of a vicious circle in which art and artists cannot thrive. The main reason why the number of first-rate artists developed in this country is small is because a thorough musical education costs too much, in spite of the fact that this is the richest country in the world. A musical education is something that cannot be gained in a week, a month, or a year. Yet how many pupils can afford to pay twenty-five, thirty or forty dollars, or even more, a lesson for the length of time necessary to develop their talents sufficiently for them to be classed as real artists? A pupil studies with a high-priced teacher for a year or two and then feels that it is time that he should begin to realize a return on his investment. Consequently, he either seeks engagements or begins to teach.

"Yet the teacher is the victim of circumstances quite as much as the pupil. Perhaps in some European countries pupils will climb three or four flights of stairs to take a lesson of a master in a hall room, but in America, such things are not done. The teacher must keep up appearances. Here, music has become, what we might call, emancipated. Abroad, it has thriven under patronage, either of the state or of private individuals. But in America, the musician must earn his living just as any other professional man, and in order to live well, he must ask adequate fees. As a consequence, music has come to have a commercial value that it does not possess in the older countries.

"In the conservatories abroad, instruction is practically free. The teacher is paid a stated sum and does not have to



Mishkin Photo

Mr. and Mrs. Alexander Bloch

worry about the students' fees, which are so small that there is no necessity to rush through the courses. The result is that artists are created. The same condition, or even a better one, might be brought about in this country through the establishment of a national conservatory, with branches in the larger cities, provided it were free from political entanglements.

"Every talent should have opportunity for development. The old idea that you 'can't kill a talent' is nothing but a dope-pill that stultifies every healthy endeavor to better the situation. Bad environment, bad influence and improper training will kill any talent, and many there are that fall by the wayside. The problem is all the more acute since the children of the poor seem to possess the most talent, at least they have the necessary ambition that will carry them to success, if they have the opportunity. To the wealthy, music is too often considered merely an avocation; to the poor student, it is his very life. And it must not be thought that the teachers of the country are not doing what they can for the talented poor pupil. That is one reason why fees are high. The teacher must take from those who have in order to help those who have not."

Mr. Bloch believes that the teacher should also be a public performer, or at least, should have had a career as a virtuoso, declaring that it brings added zest to the teaching and charges it with renewed enthusiasm. For this reason, he has decided to increase his public activities next season, and in addition to his usual New York performance in conjunction with his wife, who has long been associated with him in sonata programs for piano and violin, he will be heard in many other cities and on a tour through the South. Their programs will not be confined to the sonata, but will include other serious works in piano and violin literature.

The fact that he bought a house in West Twenty-second Street, Mr. Bloch says, was the reason for his limited number of concert appearances last season. In the eight years since he returned from a period of study with Auer in Petrograd, he has moved four times, which he

considers about three times too many. So he and Mrs. Bloch decided to have a home of their own, and a glimpse of his spacious studios, with a porch and a plot of grass in the rear, is convincing proof that their efforts have been successful in transforming a one-time rooming house into one of the most attractive and artistically appointed studios in the city. They left New York on July 1 for their place near Lake Placid, where they will spend the summer in recreation and in teaching a number of pupils who will accompany them to the country.

HAL CRAIN.

MIAMI, FLA.

June 30.—The second of a series of concerts was given by the Miami Woman's Chorus, with Bertha Foster conducting and the following soloists: Mrs. Arthur G. Keene, Daniel and Theodor Saidenberg, Mrs. Janet Cobb Murray and Percy Long. Mrs. H. Peire Branning and Alice Bates were accompanists.—Recitals have been given at the Miami Conservatory by Mrs. Annie B. Foster's piano pupils; by Frances Shelton, and by the organ students of Bertha Foster.

A. M. FITZPATRICK.

ROCHESTER, N. Y.—Pupils of Cecelia Carey Poler gave a piano recital at the Century Club on East Avenue: John Monson, Katherine Hartfelder, Emily Weller, Ann Russell, Marguerite Weiner, Margaret O'Grady, Ruth Whipple, Gilman Williams, Margaret Mary Paisley, Jean Porter, Catherine Stafford, Mary Gorsline, Helen Goodwin, Lucius Button, Betty Farley, Betty Jane Hellebush, Marjory Silcox, Marian Ashley, Helen Dildine, Evelyn Bechwith, Dorothy Wilson, Margaret Button, Gale Moulthrop, Georgiana Sibley, Gladys Walters, Carroll Wilson, Francene Hurlburd, Janet Kates, Margaret Hickey and Margaret Howe.

SALINA, KAN.—A large audience heard on organ and piano recital given by Carl F. Jessen and Ruth Forristal at the University M. E. Church.

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Musical America's Open Forum

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Live and Let Live

To the Editor of MUSICAL AMERICA:

A correspondent who signs himself "Cataline" in your issue of June 16, views with alarm—as our statesmen would say—the outrageous wage demands made by the "rank and file of orchestral players." In the course of some delightful generalizations, he links the man who plays his Beethoven with the man who supplies his diurnal milk and the man who cements his walls. It's not wholly fair, considering that music is quite the most exacting art of the three, but let that pass. Where "Cataline" loses the fine thread of logic is in his premise, which is in effect that an orchestral player who receives \$60 a week is thus assured of an income of \$3,120 per annum. Thus he misses the cardinal point of your series of articles dealing with the remuneration of symphony men. Apparently he has not read the series. "Cataline" ought to know that symphony playing is a seasonal occupation, and that there are long periods each year when these men must hustle and worry and fret for the means of livelihood.

But "Cataline" has contempt for the orchestral player. Why, he remarks coolly, "It cannot require any vast amount of intelligence to play in the rank and file of an orchestra." No, it does not require any vast amount of intelligence—few jobs do, else there would be none to fill them—but it makes other demands. I shall tell "Cataline" what these are. To play in a great symphony demands at least ten years of preparation, more than a third of adult life. It demands unremitting practice of an instrument; it demands a "good ear," much mental and physical endurance. It means the expenditure of thousands of dollars for tuition and for an adequate instrument. That is all. "Cataline" thinks

things are otherwise, but let him try to get a job in any responsible symphony with no more than "a few years of elementary technical training and a few more of experience in an orchestra." The thing is possible—for a genius.

The matter is really not allied with brick-laying or milk-depositing. These things can doubtless be acquired with a few years of elementary technical training. I assure "Cataline" that music is "something else again" in the distinguished phrase of Mawruss.

It is true that symphony men as a rule are not alumni of "our greatest universities," but what of it? Hans Fluteplayer does his job just as well as Julius Loffy-brow, and that is all that the world wants or requires of a man. Both are entitled to a living wage. In the great country of Bromidia the first commandment is that two wrongs do not make a right. The college man may be underpaid (he is often overpaid), but it will not help matters to underpay his less fortunate brothers. As to inflated wages, I doubt whether most of us are worse off than in the halcyon days when the rich got all the pleasure and the poor got all the blame.

A TIRED MUSICIAN.
Boston, June 27, 1923.

Quæ Regio in Terris"—Etc.

To the Editor of MUSICAL AMERICA:

What is to be gathered from the letter of "Cataline," published in your issue of June 16? The burden of it seems to be a personal sorrow that musicians in Chicago are to get \$75 a week for symphony work, that bricklayers make \$70 a week and "Cataline" himself less than the humble person who delivers his daily pint of milk. Quæ regio in terris nostri non plena laboris, as Virgil remarked. Well, it still is a sad world, but I'll wager the milkman can see the disadvantages of being a bricklayer, even though he

may not be "a graduate of one of the greatest universities in the world."

The bricklayer's job is for a season of the year; a limited number of weeks in the ordinary course. In this his lot resembles that of the orchestral musician. I don't know much about bricklayers, except that they seem to rise with the lark and make an equally unconscionable noise in the small hours, but probably their lot is not much better than that of the orchestral musician. The Chicago Symphony plays a twenty-eight weeks' season. Thus the \$75, which seems so alarming to our "Cataline," works out at little more than \$40 a week on an annual basis. The rest, as your recent articles on the orchestral situation pointed out, is rather a precarious matter for the musician. The New York player, drawing less than his Chicago colleague, is in a worse plight.

The suggestion that orchestral playing is several degrees easier than falling off the proverbial log is something written with more haste than judgment. Obviously it calls for no reply. Your correspondent declares that he has "had the advantage of daily intercourse for the last ten years with some of the greatest artists and thinkers of the era." Is it permissible to say that he doesn't appear to have made much of the advantage? "Cataline" or "Catiline," I would hesitate to suggest that he has any Catilinarian intentions against either bricklayer or symphony player, in spite of the threat to organize. He should try one job or the other and prove to the world how easy it is.

CICERO.
New York, June 27, 1923.

A Tilt with the Harpists

To the Editor of MUSICAL AMERICA:

A sense of logic, I am fully aware, is the last qualification to be expected in anyone who plays the harp as a solo instrument; but I really think the Executive Committee of the National Association of Harpists might have acquired some grasp of its subject before undertaking to reply to my letter, published in MUSICAL AMERICA on June 9. Let me give the committee a little information as to an elementary rule of controversy: If one is confronted by a specific assertion, it is not sufficient for him to answer, "You are ill informed!" That retort, we all know, is the invariable refuge of the controversialist who is unable to prove his case, but it doesn't help him in the slightest, for it means nothing whatever.

In this instance, I stated that the harp was too inadequate for solo-playing. The committee can find no better reply to that statement than some vague generalizations about my mental capacity—a subject which is of the smallest consequence to the world at large—and an equally vague assertion that the third annual concert of the Association "demonstrated without question how resourceful the harp can be as a solo instrument." Well, I, and a great many other people in New York, were not at this concert. Let's hear what this demonstration amounted to! The committee had better try again!

HARUSPEX.
New York, July 3, 1923.

An Answer and a Wager for Miss Cheatham

To the Editor of MUSICAL AMERICA:

While I have the highest respect for Miss Kitty Cheatham as an artist—I have not the honor of her acquaintance personally—I do think her letter which you published in your last issue somewhat diffuse in style and vague in intention.

We are most of us under the impression, and indeed I think the entire world is under the impression, that "The Star-Spangled Banner" is the National Anthem of the United States. It is certainly regarded so in the Army and Navy and is also, so far as I know, the only tune during the playing of which American soldiers and sailors are compelled to stand at attention. I've done it often enough to know!

To say that the tune "Anacreon in Heaven" had its origin "in paganism, drunkenness, autocracy and degeneracy" is stretching a point, is it not? Eighteenth Century England had, I believe, some standing as a nation, and I have an idea that the Christian religion was fairly prevalent at the time. Drunkenness, yes, but I have never heard that abstemiousness in any respect was a

characteristic of those same "upright, Christian founders," nor have I ever read anything that would lead one to suppose that they "righteously, ceaselessly and successfully protested against all that the Star-Spangled Banner embodies," that is, supposing it does embody all the horrid things Miss Cheatham insinuates. Also, a nation that produced Nelson, Marlborough, Washington and Wellington can scarcely with reason be called "degenerate."

The Anacreontic Society, of which "Anacreon in Heaven" was the club song, was formed by a group of noblemen and wealthy amateurs for the purpose of giving weekly concerts, and the greatest singers and musicians of the day were proud to take part in its meetings. It had no "pagan" significance, neither was the Greek poet Anacreon, the few fragments of whose work remaining to us show him to have been a mighty poet, in any way worshipped with idolatrous rites.

If Miss Cheatham considers Seventeenth Century England pagan, drunken, autocratic and degenerate, why does she in a following paragraph refer to "our Anglo-Saxon brother Great Britain" with such sorrow on account of our being at war with the said nation? I happen to be a native of Baltimore and I have had the privilege of knowing intimately the descendants of Francis Scott Key, and I have never heard that he was "of Latin origin," as Miss Cheatham says, and, anyhow, what if he was? Does virtue exist on this mundane sphere only more than twenty-five degrees above the Tropic of Cancer?

Miss Cheatham either deliberately ignores or is ignorant of American history. I do not wish to minimize the greatness of Benjamin Franklin, but really—! Has Miss Cheatham ever seen any of Franklin's own letters in the archives in Washington? I say no more!

Miss Cheatham's final paragraph is so vague that I can't find out what she is driving at. It savors of "the misty mid-region of Weir" (the quotation is from a poem of that glorious, drunken sot, Edgar Allan Poe, the only poet worthy of the name that our country has produced). Just what she has found to be "the eternal quality of all that Americanism embodies" I should love to know. Chauvinism, indulged in in moderation, is a laudable quality, but really, Miss Cheatham—!

Doubtless poor Geoffrey O'Hara (I don't know the gentleman personally) bears within him the potentialities of all that Miss Cheatham hopes he may ultimately realize in that blissful time when Capital and Labor shall lie down together and a little walking-delegate shall lead them; but at present, so far as his letter in your issue of June 9 is concerned, he seems to me a harmless, God-fearing, slightly publicity-seeking person.

And after all, Miss Cheatham, National Anthems exist, they are not made to order, and I'll bet you the most expensive hat in Lucille's that you can't change the American National Anthem if you try for a hundred years, in spite of the fact that only one of us in ten knows the words and only about one in twenty is able to sing the tune!

JOSEPH LEIGH.

Rochester, N. Y., June 30, 1923.

PONTIAC, MICH.—Pupils of Grace Miller and Marguerite Ballard, pianists of the Institute Conservatory, gave two interesting piano recitals at the Central Methodist Church auditorium, and displayed fine technique. Pupils of Mrs. W. Frederic Jackson, voice instructor, and Ethel Williams, dramatic instructor at the conservatory, assisted.



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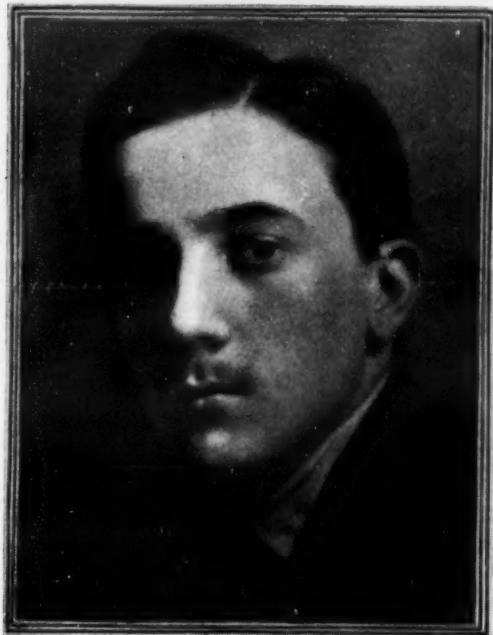
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Quebec Student Secures Term of Tuition Abroad by Scholarship Success



Conrad Bernier

MONTREAL, CAN., June 30.—Conrad Bernier of Quebec, who, as already announced in MUSICAL AMERICA, has won the Province of Quebec Scholarship, known as the Prix d'Europe, is nineteen years old and a pupil of his father, J. Arthur Bernier of Montreal, organist and pianist. The scholarship entitles him to two years' study in Europe.

BETHLEHEM, PA.

June 30.—The choirs of the First Baptist Church, Bethlehem, and the First Moravian Church, Nazareth, sang Farmer's Mass in B Flat effectively on June 26 in the local church, under the baton of Edward C. Kunow, choirmaster. The soloists were Anna Ziegler, Florence Brockman and Mona Vannatta, sopranos; Marie Voight and Mrs. J. H. Cruickshank, contraltos; Thomas Vannatta, tenor, and Alving Voight and Paul Gapp, basses, all of Nazareth.—

The Bethlehem Conservatory held its faculty recital and graduation exercises on June 25 in the Nitschmann School Auditorium. Charlotte Metzger, daughter of the Rev. A. N. Metzger of Reading, formerly of this city, was the only graduate. There are twenty-five pupils in the school, but D. G. Samuels, director, requires such proficiency that only a few of the senior students qualify each year for the diploma.

ROBERT E. SHAFER.

Ashley Pettis to Play in California

Ashley Pettis, pianist, will go to California for an extensive tour in October, fulfilling engagements in Oklahoma and Texas en route. In all his programs Mr. Pettis will feature American compositions and in several instances will give all-American programs. Until his return from California he will be under his own management. His engagements in the East will begin in December and will include a New York recital of works by native composers.

Hollman Honored in Japan

Joseph Hollman, 'cellist, who has been in Japan since the early spring, has been nominated a Commander of the Order of the Rising Sun by the Prince Regent of that country, according to word received by his American manager, Daniel Mayer. Mr. Hollman is now en route to his home in Paris, where he will remain until his return to America in the fall.

Dunkley Chosen for MacDowell Colony

Ferdinand Dunkley, organist of the Church of the Advent in Birmingham, Ala., has been notified by Mrs. Edward MacDowell that he has been elected a member of the MacDowell Colony in Petersboro, N. H., this summer. Mr. Dunkley will devote his time to composition.

Mr. and Mrs. Jan Cherniavsky Have Baby Daughter

Jan Cherniavsky, pianist of the Cherniavsky Trio, is the father of a baby girl, born recently in London. Mrs. Cherniavsky is the daughter of B. T. Rogers, Canadian sugar king. The Trio, which has recently concluded a tour of Egypt, will be heard in this country again next season, arriving in October.

Mario Chamlee Hailed in Concert and Opera in European Capitals



Mario Chamlee and a Group of Americans in London. Left to Right: Granville Vernon, Otokar Bartik, Mrs. Chamlee and Mr. Chamlee

An American singer who is meeting with much success in his introductory visit to Europe is Mario Chamlee, tenor of the Metropolitan. He has already sung in London and Paris in concert and is now in Prague, where a series of guest operatic performances were arranged for him by Otokar Bartik, New York manager and balletmaster of the Metropolitan. In London Mr. Chamlee was hailed especially in his operatic numbers, the critics finding a marked similarity between his voice and dramatic style and that of the late Enrico Caruso. Mr. and Mrs. Chamlee will return to America in the late summer for a period of rest previous to the opening of his concert and operatic season.

WICHITA, KAN.

June 30.—Rev. Dr. E. E. Stauffer was the principal speaker at the annual alumni banquet of the Wichita College of

Music and Dramatic Art at the Broadview. Theodore Lindberg, president of the college, was the toastmaster. On the following evening the seventeenth annual commencement concert took place at Philharmony Hall. Teachers' certificates were presented to Hazel Darling, Ruth Hall, Clifflie Crews, Opal Cotton and Wilnette Nelson, piano, and Ruby Woolf, violin. The following graduates were presented with diplomas: Vera Haven and Evelyn Paxton, piano; Amelia Gilliland and Ruth Haslet, voice; Goldie Burcham, Nellie Ogan, Fanny Ralstin, James Fair, Ruth Swenson and Nada Gilbert, expression.



Bernardo Olshansky, baritone, has gone to Southampton, L. I., for the summer.

Frederick Gunster, tenor, is spending his vacation in the Blue Mountains of Tennessee.

The Letz Quartet has been engaged for a series of three concerts by the Brooklyn Institute of Arts and Sciences next season.

F. C. Coppicus of the Metropolitan Musical Bureau will spend his vacation in Portchester, N. Y., where he has taken a house.

Louis Sajous, New York vocal instructor, will have charge of the vocal department of the Santa Barbara Community Arts School this summer.

Victor Harris, composer and teacher of singing, has left for his country home in Easthampton, L. I., where he will conduct his classes throughout the summer.

Mitja Nikisch, pianist, who will be heard in America for the first time next season, will give his first recital after his arrival at Wells College, Aurora, N. Y., on Oct. 19.

Dusolina Giannini, soprano, is the only singer scheduled to appear as soloist next season with both the New York Symphony and the New York Philharmonic Orchestras.

Maria Ivogün, coloratura soprano, who will return to America for another tour in the fall, has been singing with much success in cities of Norway and Sweden and in Germany.

Mabel Garrison, soprano, who underwent an operation recently, is now well on the way to health and will spend the summer on her farm in preparation for her tour next season.

Emily Beglin, soprano, sang two Vandeerpole songs in a recent concert in the Wanamaker Auditorium, where she appeared jointly with Veni Warwick, contralto, and Alexander Russell, organist.

Claire Dux, soprano, who returned to her home in Europe last week, will come to America again in the fall for another tour that will carry her to the Pacific Coast. This will be her first visit to the Far West.

Ernest Hutcheson left New York last week for a vacation in Sandwich, Mass., before going to Chautauqua, N. Y., for the remainder of the summer. He has already been booked for many piano recitals next season.

Marie Sundelius, soprano of the Metropolitan, will fulfill a recital engagement at the University of Iowa in Iowa City on Oct. 31, en route to the Pacific Coast. She will not return to New York until the Christmas holidays.

Giuseppe De Luca, baritone of the Metropolitan, has been engaged for a series of concerts in California next October. He is now in Rome, following a season of seventy-eight appearances in opera and concert in this country.

Gustave Ferrari, composer and conductor, who has conducted classes in interpretation of French songs at the Percy Rector Stephens Studios during the last season, gave a program of songs of old and modern France at the Stephens studio recently.

Katherine Ruth Heyman



Photo by Sarony

Some Concertos

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Delius

d'Indy

Saint Saens

Cesar Franck

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Sir Thomas Beecham's Symphony Orchestra, London.

{ Boston Symphony.
New York Symphony.
Sir Thomas Beecham's Symphony Orchestra, London.
Sheffield Symphony Orchestra.
Queen's Hall Orchestra.
(Engagement cancelled to come to America.)
Berlin Philharmonic Orchestra.

{ Sir Landon Ronald's New Symphony,
London.
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Even now his next season is three fourths filled, some of the larger cities already booked being New York, Chicago, Boston, Washington, Detroit, Grand Rapids, Cleveland, Buffalo, Pittsburg, Toronto, Milwaukee, Kansas City, Des Moines, San Francisco, Los Angeles, New Orleans, Houston, Memphis.

His concert tour includes appearances in Canada and three concerts in Havana (where he sang five times last season) in addition to appearances in twenty eight states of this country, many of these being re-engagements. He will make his first Pacific coast tour next season, ten engagements already being booked.

The following recent comments express some of the reasons for such an outstanding success:

A brilliant and representative audience accorded Mr. Schipa a flattering reception at his first appearance in Buffalo. He is an artist of ingratiating personality and distinguished stage presence. His voice is big and beautiful in quality and his command of tonal color, diction and dramatic feeling enabled him to interpret the music with searching appeal.—Buffalo Morning Courier, May 29, 1923.

After hearing Tito Schipa sing at the Park Theatre, Wednesday evening, we sit down to our typewriter with hands poised to strike the dominant chord of enthusiasm, con spirito, as prelude to a rhapsodie that is inspired by some of the most exquisite singing we have ever heard from the lips of man.—Youngstown, Ohio, Telegram, Mar. 1, 1923.

Schipa has the beauty of tone, the technical skill and the something more which was born in the marrow of the bones and sends the meaning home. In course of time, for an encore he sang "La Donna e Mobile" from "Rigoletto." Did the people like it? You ought to have heard them applaud the moment the orchestra struck up the familiar refrain—and you should have heard them after Schipa finished.—Chicago Post, Sat., May 26, 1923.

Mr. Schipa, who was heard here for the first time, achieved, as we have already indicated, an emphatic success. He had to sing encore after encore; an extraordinary number of them; and aside from these his recalls were too many to count.—Cleveland Plain Dealer, March 5, 1923.

Cedar Rapids has enjoyed many musical treats within past years, but never has there been a recital given here that provoked such an ovation as that accorded Tito Schipa, premier tenor of the Chicago Opera Company. The college auditorium was filled with an audience, whose evident enjoyment of the great tenor's singing sometimes bordered on the hysterical.—Cedar Rapids Rep., Tues., May 8, 1923.

Schipa, whose unqualified success in last night's concert, before one of the finest and most discriminating audiences ever gathered in Alabama, was one of the most pronounced triumphs a great singer has obtained in any Southern state. The audiences here are none too demonstrative—when they pour forth such applause as Schipa gained, the tribute places the artist on the highest pinnacle of public favor.—Montgomery Advertiser, April 5, 1923.

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How Rochester Philharmonic Operates

ROCHESTER, N. Y., June 18.—What are the aims, methods and future policies of the Rochester Philharmonic, considered in conjunction with the activities of the Eastman School of Music and the Eastman Theater? Like the school and theater, the orchestra is a creation of George Eastman, and like them it is regarded by him as an instrument for the furtherance of the ideal for which he has labored ceaselessly and to which he has given generously.

Mr. Eastman has made a study of the great orchestras of America and is convinced that the average deficit that is met for each orchestra by a little group of affluent subscribers approximates a figure in excess of a dollar per capita for the attendance throughout the series each year. The Rochester Philharmonic, which came into being last season, is a notable exception to the usual conditions surrounding orchestras, for it must be largely self-supporting.

In the operation of the school for audiences, as the Eastman Theater functions, an orchestra of symphonic proportions is the central feature of an extensive motion picture program. Six days and evenings every week the theater operates as such with fifty cents as the highest admission price. Basing his calculations upon past experience, Mr. Eastman estimates that more than 2,000,000 listeners

will carry away the cultural message of the orchestra each year and that quite unconsciously the many "repeaters" embraced in that number of admissions will become imbued with a love for good orchestral music, creating automatically a real music public in Rochester.

This means a demand for good music in Rochester. The Philharmonic has been created to supply that demand. The humble movie "pays the freight," both for educating the audiences and in a large measure for supplying the necessity the demand creates. The picture theater supports a permanent orchestra with a personnel of sixty, and these musicians, long accustomed to playing together five hours daily, constitute the foundation of the new orchestra. In theory the plan is an automatic endless chain calculated to work a decided economy in orchestral presentation, not through reducing the cost of the orchestra but by multiplying the potential patrons.

There are certain direct economies as well as new features of efficiency in the plan. An association of subscribers to the Wednesday night concerts contributes a fund sufficient to provide directors and associate directors of the type that have been engaged for the orchestra and for its augmentation to concert strength. This sum is trifling as compared with the deficits incurred by most orchestras.

Samuel Dushkin, Hailed Abroad, Coming to This Country for Approval

(Portrait on Front Page)

Although Samuel Dushkin was born in Russian Poland and has achieved his reputation as one of the best of the younger violinists entirely in Europe, he will not be a total stranger to America when he arrives for his debut with the New York Symphony under Walter Damrosch early in January. Following a successful tour of Russia when he was nine years old, he was brought to the United States in the next year, 1905. Because of his unusual talents, he was soon taken back to Europe for a course of study. In Paris he studied with Remy of the Conservatoire and later with Leopold Auer and Fritz Kreisler. He joined the British Army early in the war, being later transferred to the American forces when this country entered the conflict and was assigned to special duty by General Pershing.

After the armistice Mr. Dushkin toured France and England, appearing in recital and with orchestra. It was in one of these appearances that his playing attracted the attention of Blair Fairchild, American composer, who has been instrumental in furthering his career. Before returning to America for his first tour under the management of George Engels, he will fulfill a series of engagements abroad, playing with the Conservatory Orchestra and the Colonne Orchestra in Paris, the Concertgebouw Orchestra in Amsterdam under Mengelberg and with other organizations. In Paris he will give the first performance of Mr. Fairchild's Fantasy on a Hebrew Theme. His first recital appearance in New York will be on Jan. 13.

Royal Dadmun, baritone, will spend his summer vacation in Williamstown, Mass.

Among the orchestral engagements booked for Yolanda Mero, pianist, for next season is a brace of concerts with the Philadelphia Orchestra, under the baton of Leopold Stokowski.

Greta Torpadie, soprano, will sail for Sweden on July 7. She will spend the summer in rest and study, returning to this country in the fall.

The Young Musicians' Guild, Inc. of New York has grown so rapidly since its formation that it has been necessary to restrict its membership. At present it has a large waiting list.

Compositions of Edoardo Dino Anghinelli had a hearing over the WJZ radio, New York, on the evening of June 27. The program was given by Mike Anselmo, violinist; Emilia Sapienza, soprano, and Nicholas Vasilieff.

Cincinnati to Organize May Festival in 1925

CINCINNATI, June 30.—At the annual meeting of the May Festival Association it was decided to have another festival in 1925. The Jubilee May Festival just held, was a great success, both artistically and financially.

PHILIP WERTNER.

E. L. Crespo, a mechanical engineer from Guatemala, has been discovered by Alfred W. Miesto, impresario, to be the possessor of an unusual tenor voice, and has been placed under contract to appear under Mr. Miesto's management for a period of ten years. Mr. Crespo is now coaching with G. M. Curci.

Vacation in Catskills Brings Renewed Health to Cornelius Van Vliet



Cornelius Van Vliet

Although he was forced to forego the ocean breezes of a trip to Bermuda by a severe accident which he sustained when his horse threw him from the saddle in Central Park, Cornelius Van Vliet, 'cellist, has found the mountain air of the Catskills efficacious for his complete recovery. He was able to return to New York last week to fulfill his engagement as a member of the orchestra that is playing at the Stadium. He will be heard twice as soloist in the course of the season.

Alma Clayburgh, soprano, who sailed for Europe recently, has left London for Paris and will visit Spain later in the month.

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New Subscriptions Accepted: Friday Afternoons, balcony seats only. Thursday Evenings, a few parquet and upper box seats. Saturday Evenings, some choice seats in parquet and upper boxes. Sunday Afternoons, a very few parquet seats. Metropolitan Opera House Series, some desirable seats in all parts of house. Brooklyn, orchestra seats only.

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TITTA RUFFO

TRIUMPHS

IN PACIFIC COAST CONCERTS
and in Opera in Havana :: March-April 1923

He sang as only Ruffo can sing with a wide, full heaven-storming voice that lifted you completely off your seat when it reached its full fortissimo.—*Los Angeles Times*.

Titta Ruffo was cheered and stamped and pounded back to the stage at the Philharmonic Auditorium last night until he was breathless. He has been the great god among baritones to an idolizing people, as Caruso was the tenor deity.—*Los Angeles Express*.

His gusto is all-sweeping and his voice is a veritable trumpet of clarion-like resonance. He is a great singer of the old and new school combined. Perhaps one of the last of the outpouring Caruso type.—*Los Angeles Herald*.

He was superb throughout and demonstrated that he has been called the world's greatest baritone with perfect justice.—*San Francisco Call*.

Los Angeles has heard two master singing artists during the present season. One was Ruffo and the other was Chaliapin. Ruffo sang with that solid blazing tone that has its sure source in a substantial, powerful and splendidly resilient physique.—*Los Angeles Record*.

He can woo "as gently as 'twere any nightingale"; he can put airy mockery into his voice, and, when he sings a gondola song of old Venice, the romance and the moonlight of the ancient city are there. — *San Francisco Examiner*.

The Ruffo voice is one without duplicate or any near approach to it.—*San Francisco Journal*.

Ruffo has a radiant personality and a voice that requires all the superlatives that mean the best of everything to describe it.—*San Francisco Bulletin*.

Titta Ruffo was heard in concert last evening at the Arena and was accorded a reception seldom given an artist by a Seattle audience.—*Seattle Star*.

Titta Ruffo sang at the Arena last night and no artist of the season has stirred a Seattle audience to the pitch of enthusiasm his glorious singing occasioned. — *Seattle Daily Times*.

Never has a great artist evoked more enthusiasm from a Seattle audience.—*Seattle Post-Intelligencer*.

Titta Ruffo, the great Italian baritone, scored a veritable triumph last night at the Auditorium. His big, powerful, rich voice rang out like a clarion. It was Ruffo's night and the way the house roared its delight left one in no doubt of it.—*Portland Oregonian*.



Photo by Illustrated News

His interpretation of the taciturn Shakespearean personage, Iago, was something extraordinary and reached the highest artistic altitude. Very few artists give to their interpretation the embossment and the richness of hue that Titta Ruffo impresses on same.—*El Mundo, Havana*.

Titta Ruffo, who is the first baritone in the world, and one of the most notable actors in existence, made an insuperable "Iago." He sang in a marvelous manner; he made the most of the splendid faculties of his exceptional organ. Nobody could have done it better than he, as he is a "divo" as a singer and a master as an actor.—*Diario de la Marina, Havana*.

Titta Ruffo last night reached the height of his fame. The volume of his voice, his incomparable diction, his mastership in acting the type of character, made of him an insuperable artist in "Figaro."—*Diario de la Marina, Havana*.

The first baritone in the world sang marvelously. Those who were waiting to hear Titta Ruffo in "Largo al Factotum" could appreciate the stupendous volume and freshness of his notes, and they all still have the brilliancy of his best times.—*El Mundo, Havana*.

That splendid voice, that unique voice of Titta Ruffo, possesses the best vocal ability which has been found amongst the baritones of all the ages. His exquisite art and the

way that he employs the resources of his voice, his faculty as an eminently fine actor capable of understanding and reproducing, with all the intensity of psychology, his temperament of a refined artist, his delicate sensibility—made of "Hamlet" a divine creation that gave to the audience the best impression of beauty. — *Diario de la Marina, Havana*.

The "Iago" of Titta Ruffo is famous all over the world. He impersonated the perfect Shakespearean type with the justice of a great actor; always faithful to the idea of the author. This master sang last night the "Brindisi" and the "Credo" and his part of "Si Pel Ciel" in an incomparable manner.—*La Prensa, Havana*.

Titta Ruffo in "Hamlet" is the highest expression of art. All that he does in this opera—his song, his elocution, his manner and his gestures, have a seal of sovereign highness.—*Heraldo de Cuba, Havana*.

The recitation of "Hamlet," which constituted the highest triumph of Titta Ruffo, could have been a very monotonous work if the interpreter were not an artist of his ability.—*El Mundo, Havana*.

Titta Ruffo sang the "Largo al Factotum" with the ability and mastership that he always exhibits. His voice retains the vigor of his best time, and is more full of intensity than the last time he was in Havana.

He is a "King" on the stage, and embosses and beautifies all the characters that he impersonates. His work last night was potent with fineness and good taste, and in the duet he had his ultimate success. — *Heraldo de Cuba, Havana*.

Titta Ruffo made a supreme Amonasro. His impersonation of the character of the King attracted the attention of the audience, and when he was on the stage he was unquestionably the first figure.

The public that loves and admires Titta Ruffo had for this "divo" enthusiastic applause.—*El Mundo, Havana*.

Titta Ruffo, the best baritone of the world, impersonated the character of Amonasro.

Titta Ruffo is not only an insuperable singer, for his marvelous means of vocalization and his exquisite style of singing, but also an artist who can rival the best actors of all ages. From the beginning the audience understood that they were facing a baritone incomparable. In the duet with the soprano and in the scene with Aida and Radames he did brilliantly and he was frantically applauded.—*Diario de la Marina, Havana*.

Knabe Piano

TITTA RUFFO
VILLA RUFFO ROME, ITALY

Victor Records

MILWAUKEE SCHOOLS MAKE MUSIC SURVEY

Orchestra and Band Students
Number 2000—New Plans
Await Finances

By C. O. Skinrood

MILWAUKEE, June 30.—A compilation of the musical resources of the Milwaukee public school system, just completed, indicates that almost 2000 boys and girls are now playing in the bands and orchestras, many of which have been just recently organized.

The grade schools now report the existence of seventeen bands out of a possible sixty-five schools. All six of the high schools have orchestras, and one of them, Washington High, has a band which recently took part in the State-wide contest. The Boys' Technical High School possesses both an orchestra and a band.

During the past year 1400 grade children have been introduced to the fundamentals of playing in a band, and some 250 high school boys and girls have engaged in orchestral preparation. Every high school in the city has a boys' glee club and a girls' glee club, and music theory and practice is stressed in practically all of the high schools.

The Milwaukee School Board has purchased a few of the large and expensive instruments, but plans are being laid for additional purchases of this kind to meet the needs more fully.

Most of the expansion of the music departments in the elementary and high schools has taken place in the last year or so, since the incumbency of Herman Smith as supervisor. Mr. Smith has additional plans to improve music teaching, and these he will offer as fast as the

school board can be induced to finance the improvements. Musical contests to stimulate the school music organizations are still lacking, and there is a noticeable lack of May festivals or other celebrations to foster the public appearances of school music organizations. A year or two of additional routine experience is planned to get these youthful groups into full co-operation from the musical standpoint.

Milwaukee has more music clubs affiliated with the National Federation of Music Clubs than any other city in the country, according to reports given at the Asheville, N. C., convention. Pearl Van Vliet, who represented the MacDowell Club at the convention, says Milwaukee was listed as having eighteen such club memberships. Memphis came second with sixteen such clubs as members.

Frieda Scharpf Stoll, Milwaukee singer, has won a scholarship for study with Richard Hageman at the Summer Master School of the Chicago Musical College.

Bernardo Olshansky, baritone; Agnes Pringle, violinist, and Josef Martin, pianist, lately gave a concert at the Pabst Theater for the benefit of the Parent-Teachers' Association. They were heartily applauded.

The Milwaukee Institute of Music held its annual commencement exercises at the Athenæum on June 22. A program was given by the members of the graduating class. The faculty and graduates joined in a banquet at the Hotel Medford the preceding night.

The Wisconsin College of Music held its commencement program on two nights at Grand Avenue Congregational Church. The school orchestra, led by Howard Stein, faculty members and graduates took part.

Clarence Adler Resigns from Institute
of Musical Art

Clarence Adler, pianist and teacher, who has been associated with the Institute of Musical Art for the last ten years, has resigned his position on the faculty of that institution in order to devote his time entirely to private teaching and playing in public. His plans for next season include appearances as soloist and also with the New York Trio. Mr. Adler has gone to Lake Placid for the summer.

Jetson Ryder to Sing in London

Jetson Ryder, baritone and teacher, has closed his studio after a full season and has gone to Wareham, Mass., for the summer. Mr. Ryder was heard in many important concerts last season and will sail for London in the early fall, where he will sing for the first time.

Gescheidt Singer Heard

Ruth Lloyd Kinney, contralto and pupil of Adelaide Gescheidt, has been engaged to sing in many Ampico concerts in Troy, Baltimore, Philadelphia and Washington. She was soloist with the Shriners Oriental Temple Band in Washington for a week in the early part of June.

Warford Artists Sing at N. Y. U.

Two artists from Claude Warford's studio presented the musical program at the baccalaureate services at New York University recently. Willard Sektberg, a member of the graduating class, led a

chorus of seventy-five singers in Woodward's "Crossing the Bar," sung as a memorial to the late William Lyndon Wright, who had had charge of this service for the last five commencements, and West's "The Lord Hath Done Great Things for Us." Tilla Gemunder was heard in a solo number.

Lenora Sparkes Returns from West

Lenora Sparkes, soprano, returned to New York last week from a holiday in California, where she went after the close of her season in Spartanburg, S. C. She will spend the summer at her bungalow on Long Island, interrupting her vacation with a single concert at the Building of Arts in Bar Harbor, Me., on Aug. 4.

Guy Maier Goes to Aix-les-Bains

Guy Maier, pianist, and Mrs. Maier have taken the Villa Gabrielle, Route des Chantmerle (Road of the Singing Blackbirds) in Aix-les-Bains, where they will be until Sept. 15. It was in this village that Mr. Maier was stationed during his service in France, when he so ingratiated himself with the townspeople that they made him a citizen.

Arthur Hackett, tenor, and Mrs. Hackett have gone to Alton, N. H., where they will spend the summer. Mrs. Hackett was recently elected president of Mu Phi Epsilon, the New York Alumnae Club of the National Honorary Musical Sorority. The society plans to give several concerts next season in order to build a club house.

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D'ALVAREZ MADE MOST TRIUMPHANT REAPPEARANCE LONDON QUEENS HALL
SATURDAY RECEIVING OVERWHELMING OVATION FROM CAPACITY HOUSE WAS
IN GLORIOUS VOICE COMPELLED GIVE SEVEN ENCORES END OF CONCERT PEOPLE
CROWDING STAGE AND STREET CHEERING
1888 AND TILLET

Marguerite D'Alvarez, bowed among bouquets that totalled nearly forty, was responsible for an extraordinary scene of enthusiasm on Saturday afternoon.

I have seldom known a Queen's Hall audience spring to its feet with loud cheers in the middle of a group of songs, but her Spanish items simply carried away stalls and gallery alike.

Her sotto voce passages are wonderful, and something for younger singers to dream of, even if they cannot achieve them.—Daily Sketch, June 1st, 1923.

She was in splendid voice at her recital in the Queen's Hall on Saturday, and evidently the magnificent welcome that was given to her on her first appearance inspired her to something better than ever. It was some minutes before the applause ceased to allow her to begin, but with the first notes of "Caro mio ben" it was evident her voice had lost nothing in richness and power and had gained in refinement and flexibility.—Evening Standard, June 1, 1923.

Mme. D'Alvarez's triumph, like that of Chaliapin, is one of personality. In both cases it is possible sometimes to criticise the purely musical ingredient in the blend which becomes a song, but rarely the complete song in itself. D'Alvarez aims at completeness of interpretation.

She does many things that not only are unorthodox, but would be wrong if done by anybody who was not a great lyrical artist. So does Chaliapin. Both are criticised. Both can afford to smile and pass on.—Pall Mall Gazette, June 1, 1923.

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Record of Attendance at Concerts Given During 1922-1923

TWENTY-THIRD SEASON

155,366 persons attended	52 concerts in the regular series in Philadelphia
30,000 persons attended	8 additional concerts in Philadelphia
17,500 children attended	6 concerts in Philadelphia
27,655 persons attended	10 concerts in New York
15,426 persons attended	6 concerts in Pittsburgh
11,400 children attended	3 concerts in Pittsburgh
9,999 persons attended	5 concerts in Baltimore
8,906 persons attended	5 concerts in Washington
11,200 persons attended	4 concerts in Toronto
3,300 persons attended	3 concerts in Harrisburg
1,100 persons attended	1 concert in Pottsville
1,000 persons attended	1 concert in Princeton
<hr/> 292,852 persons attended	<hr/> 104 concerts in 9 cities

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WASHINGTON COLLEGE OF MUSIC PRESENTS AWARDS

Many Students Receive Diplomas and Certificates at Seventeenth Annual Commencement

WASHINGTON, June 30.—The Washington College of Music, celebrating its seventeenth commencement, presented its graduating pupils in an unusually fine recital before a packed house at the Central High School Auditorium on June 22.

Those receiving degrees were: Post-graduate diploma, Rena Gertrude Greenberg; teachers' diplomas, Kathryn E. Bradley, Cora M. Dement, Bertha Lubert, Tamara Hasselblatt, Doris C. Thorne, Mary E. Garrett, Mary S. Griest, Harry A. King, Tillie Kravitz, Helen W. Merriam and Bella B. Thompson; graduate diplomas, Ruby Lee Booth, Dorothy H. Russell, Henry V. Christiani and Denton Ledford; certificates, Virginia W. Cureton, Elsie Shannon, Arthur C. DuVall, Hazel J. Davis, Edna K. Steinbrucker, Alberta V. Harris, Herminia Ellis, Clara E. Scott, Helen M. Smith, Sophie Snyder and Laura M. Young. These are pupils of Mr. Christiani, Mr. Owst, Mr. Carter, Mr. Miller, Mr. Barnes, Mr. Paul, Mrs. Marr, Mr. Freeman, Mrs. Carter and Clara Young-Brown.

The program included the Andante from the Fifth Symphony of Tchaikovsky, played by the College Orchestra, led by Mr. Christiani; Beethoven's Sonata, Op. 26, played by Alberta Harris; Raff's Cavatina, by Evelyn Scott; Bach's Fugue in G Minor, by Herminia Ellis; Schubert's "Ave Maria," by Denton Ledford; a Chopin Ballade, by Rebecca Easterbrook; the Adagio from the Fourth Concerto of Vieuxtemps, by Rena Greenberg, with the orchestra; numbers by Massenet and Rossini, sung by Mrs. Savona Griest; a d'Ambrosio Canzonetta, played by Henry Christiani; Beethoven's Sonata, Op. 31, No. 2, by Miss Hasselblatt; "Hejre Kati" of Hubay, by Harry King; Massenet's "Pleurez, mes yeux," sung by Mary Maxam, and Chopin's Ballade in G Minor, given by Bertha Lubert. The orchestra played a "Hebrew Melody," by Lesinsky, a pupil of Mr. Owst. Marjorie Davis was an able accompanist. Mr. Christiani, the president of the College, presented the diplomas and the invocation was pronounced by Rev. Bernard Braskamp.

Katherine Riggs, harpist, was the soloist at the opening of the tenth annual convention of the International New Thought Alliance in the New Willard Hotel last Sunday. She also played at an evening Sunday service in Frederick, Md., recently.

Ethel Holtzclaw Gawler, soprano soloist of the Eighth Street Temple and

Third Church of Christ, Scientist, sang at the annual convention of the District of Columbia Bankers in Hot Springs, Va., last week.

DOROTHY DEMUTH WATSON.

SANGERFEST IN NEW HAVEN

Choruses of State Hold Prize Contests—Vera Curtis Soloist with Band

NEW HAVEN, CONN., June 30.—The first sängerfest held here in ten years, conducted by the Connecticut branch of the United States Singing Societies, closed on the afternoon of June 23, when the combined societies gave a picnic in Harugari Park. The main feature of the outing was the award of prizes competed for on Friday afternoon in Woolsey Hall.

The awards were as follows: First class, chorus of seventy singers competing, Concordia Society of Waterbury, first prize; Hartford Sängerbund, second prize. Second class, chorus of forty, Bridgeport Schwäbische Männerchor, first prize; Concordia Society of Seymour, second prize. Third class, choruses of twenty-five competing, Stamford Turner-Liedertafel, first prize. There was no second prize in this division.

The climax of the afternoon came when all the societies competed for a beautiful American flag, each society giving a song in English. The judges awarded the flag to the Concordia Society of Waterbury.

Two concerts were given on Friday, both being largely attended. Societies from Waterbury, Hartford, Bridgeport, Seymour, Stamford, Danbury, New Britain and New Haven were represented.

The D'Avino Band of Boston gave a series of programs at Savin Rock this week. The soloist on June 28 was Vera Curtis, soprano.

ARTHUR TROOSTWYK.

UPLAND, IND.—Esther Mary Atkinson, pupil of Wilford J. Eitman of the School of Music of Taylor University, gave an interesting piano recital recently in Shreiner Auditorium, playing numbers by Grieg, Chopin, Liszt, Cadman and other composers. She was assisted by her two sisters, Doris Atkinson, contralto, and Mildred Atkinson, accompanist.

Suzanne Keener, coloratura soprano of the Metropolitan, has abandoned her plans for going to Europe because of the many requests for engagements in America this summer. Her manager, R. E. Johnston, has received numerous applications for her services next season, many of which represent engagements.

Atlanta Establishes New Symphony to Give Free Concerts to the Public



Enrico Leide, Conductor of the Symphony Just Organized in Atlanta, and Howard Theater, Where the Concerts Will Be Given. (See Page 1)

Miss Bassett Sings at Strand

Karolyn Wells Bassett made her debut at the Strand Theater this week in an elaborate musical program arranged by Joseph Plunkett, managing director. There was also a number entitled "Musical Variations," which enlisted the services of Judson House, tenor; Madeleine McGuigan, violinist, and Mlle. Klementowicz, Anatole Bourman, Miss Bawn, Miss Bowne, Miss Larina and Miss Beamer, dancers. The overture, led by Carl Edouarde, was composed of excerpts from Friml's "The Firefly."

POUGHKEEPSIE, N. Y.

June 30.—Arthur Hadley, concert manager, who is also a tenor, sang at the Reformed Church on June 24 before a large audience. Mr. Hadley is manager for Colin O'Moore, tenor.

ELIZABETH EVELYN MOORE.

CAMDEN, N. J.

June 30.—A Firemen's Band has been organized by Public Safety Commissioner Staley. It will number thirty players and the leader will be James Young.—The Y. M. C. A. Band, under the direction of Eugene Engel, has been engaged to give a series of summer concerts in the various parks, the first to be given on July 12 with the Pyne Poynt Community Chorus. Plans are under

way for the establishment of a regular municipal band next season.

A. D. PIERCE.

Army Music School Graduates Seventeen

WASHINGTON, July 3.—Diplomas were presented to seventeen graduates of the Army Music School here at its eleventh annual graduation exercises just held. The diplomas and certificates were presented by Major General McGlachlin, commandant of Washington Barracks. Graduates in the band leaders' course are: James B. Allen, Wilford G. Archambault, Henry Bellman, James C. Burden, John C. Clover, George C. Hewitt, Czerna C. Lafler, Kurt E. Linden, Edgar W. McKean, James C. Moore, Hugh R. Peaslack, Wilfred Vincent, George Wohlmacher. Graduates in the soloists' course are: Ernest B. Gentile, Antti Martinen and Victor Nixon.

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NEW YORK, JULY 7, 1923

AN ORCHESTRA FOR ATLANTA

EVIDENCE that the South is very much alive musically is frequently coming forward. The latest news of important activity is contained in a dispatch from Atlanta, Ga., where the organization of an orchestra is hailed as an epoch-making event. Numbers of prominent citizens have joined an association to insure the success of the venture, and the city has an opportunity to create an organization which will give a lead to the South. Seasons by the Metropolitan Opera Company have proved the readiness of Atlanta music-lovers to support a big undertaking, and it may be expected that the present project will result in an orchestra worthy of the Metropolis of the South if it is pursued with vigor. The style of symphony orchestra is too often applied to a body which can maintain no artistic claim to the title, but if Atlanta is in earnest it may achieve major symphonic honors in the South.

Present plans call for free concerts, but the advantages of charging an admission fee may yet be urged upon the committee. When an audience pays it takes more interest in the proceedings, and the responsibility of the orchestra is increased. A feeling that support is more generally distributed brings definite benefits, and a charge may be fixed, not with an idea of adding greatly to the revenue, but with a view to promoting a livelier interest in the doings of the orchestra. Even a nominal admission to remove the "free gratis" sign from the door works wonders, but, if the new organization is to be a symphony orchestra in fact as well as name, it will need all the revenue it can get.

It is hoped that some fifty players, including many of the best musicians resident in Atlanta, will be the nucleus of an orchestra of a hundred

members. Numerical growth may mean nothing or it may mean a good deal, but more important will be the progress of the organization from an assembly of musicians giving series of concerts in the fall and spring to a well-founded orchestra operating throughout the regular concert season. What the promoters may have in mind as a plan of ultimate development is not disclosed, but there is certainly a place in Georgia for a symphony of full professional status, employing an authoritative conductor; a symphony which might give a great impetus to music in the South by touring and playing in the principal cities. The value of such tours has been shown by the St. Louis and other orchestras.

THE AMHERST RESIGNATIONS

THE forced resignation of Dr. Alexander Meiklejohn as President of Amherst College resulted in a loss to that institution of six members of the faculty. Among those who resigned was Howard E. Hinners, organist, choirmaster and instructor in music. Amherst College, under Dr. Meiklejohn's régime, became recognized as a stronghold of liberalism in education, and those who look for more advanced methods and a liberal policy in training our youth viewed with alarm the attitude of the Amherst trustees in the recent distressing situation. Professor Hinners, in presenting his resignation, is reported to have said: "I feel that I cannot honorably acquiesce either in the decision which removed President Meiklejohn from office or in the kind of influence which was exerted to bring the board to that decision. Nor can I believe that Amherst College will find it possible, during the next few years at least, to continue the liberal policies which it has hitherto pursued." It might be supposed, on a superficial consideration of the matter, that musical education would not be greatly influenced by the general policy of a college, but the situation has a deeper significance. Where thought is hedged by a narrow conservatism, a broad-minded approach to an artistic ideal is out of the question. If art is to flourish it must walk the open fields. Broad culture and liberal thought are necessary to the musician. It is gratifying to see that a representative of music can take his place by the side of a courageous leader in a forceful protest against an act which must be deprecated by all who look for the initiation and maintenance of progressive and liberal policies in our colleges.

EXIT THE RUSSIAN BALLET

ALL tidings, indeed, are those which announce the disbandment, this summer, of Serge Diaghileff's Ballet Russe. This famous and splendid unit will close its career after a brief engagement in Paris. Well does a writer in the *Freeman* for June 27 describe this group as "one of the greatest and most complete artistic organizations of modern times." For the Ballet Russe of Diaghileff was a force: a swirling current that caught up and carried on its crest some vital, if scattered, creative tendencies. In the thirteen years since it first published its brilliant and individual message in Western Europe, the Ballet has opened up fascinating paths. It has added a new note to the art of the theater; a note rich in those subtle overtones that are the essence of beauty. Music and painting, no less than dancing, are heavily in debt to these Russians. They were bold, they were sensitive, they were amazingly competent. Now it seems that they have failed. But not before they left a deep impress upon the art of our time, bringing into the theater the huge quality of imagination and the vigor that goes with emotion. Such failure is better than any vulgar victory.

LAST summer the music lovers of Los Angeles enjoyed a series of symphony concerts in the Hollywood Bowl, and this open-air venture was successful enough to insure a continuance of the concerts this year. California nights are ideal for music-making outdoors, and the Bowl series will no doubt become a permanent item in the calendar of America's summer music.

WITH the triennial Handel Festival successfully presented in London and "Rodelinda" featured at the Zurich Festival, it would seem that a one-time favorite composer will shortly be known to the general public as a man who wrote music before and even after "The Messiah." As Mr. Parker observed in his letter from Zurich in the last issue, it looks like a Handel renaissance.

Personalities



Photo by International

A Recruit to the Ranks of New York Managers Maps Out a Campaign of Activity

Although probably eighty per cent of all the persons interested in the concert business are women, the number of New York's feminine booking agents is comparatively small. A new recruit to their ranks is Louise Davidson, manager of Georgette Leblanc, noted diseuse and singer, for whom she has arranged an American tour for next season. Miss Davidson is one of the youngest members of a profession controlled by veterans, and has won many friends as artists' representative and publicity director with the International Concert Direction and the Brunswick Phonograph Company.

Münz—Returning to his native Poland after his first season in America, Mieczyslaw Münz, pianist, was welcomed figuratively with open arms. The press affected to be amazed at the young artist's "dollar-bedecked" state and accorded him whole-hearted praise for his performance in a recital given in Cracow on his return, which included music by composers from Bach to Debussy.

Bachaus—Interest in baseball is shared by William Bachaus, pianist, with some fifty millions of male Americans. The game not being indigenous to Central Europe, he first witnessed it in England, where a team of American major leaguers was on tour. Mr. Bachaus' receipt for the Perfect Fan is simple. "When one gets to the stage where one is dissatisfied with the choice of a pitcher or a 'pinch' hitter," he says, "one is completely initiated."

Laros—Excellent powers of memory have often served Earle Laros, pianist, to good advantage. He recalls that at his first orchestral appearance under Arnold Volpe in New York some years ago, it was decided at the last moment to substitute Liszt's Concerto in E Flat for that by MacDowell. Mr. Laros had studied the work some time before, and after looking through the score, played it with fine success without ever having had an ensemble rehearsal!

Kreisler—A new advocate of "prohibition" measures has been discovered in the person of Fritz Kreisler, who after his recent return with Mrs. Kreisler from a concert tour of China and Japan, left New York last week for a European vacation. The violinist had an impromptu debate with Reinhold Warbeck, baritone, who was sailing on the same ship, on the merits and demerits of the vinous, and stated as his personal opinion that he found the use of stimulants before a concert detrimental to the artist. Mr. Kreisler expressed admiration for the music of the Orient.

Feodoroff—A record for traversing geographical spaces rightfully belongs to Leo Feodoroff, impresario of the Russian Grand Opera Company, which organization, under the management of S. Hurok, sailed last week for a season in Mexico. Three continents are simply so many leagues to these intrepid singers, who—eighty-one strong—took ship for Vera Cruz. The season in Mexico City will include performances of the staple Russian works by Rubinstein, Tchaikovsky, Rimsky-Korsakoff and Moussorgsky—to which will be added "Aida," "Trovatore" and other familiars of the Italian school.

Bourskaya—The psychology of the Russian opera audience as seen by a countrywoman was recently analyzed by Ina Bourskaya, contralto of the Metropolitan Opera, as anti-feminist. In an interview with a representative of the *Christian Science Monitor*, Mme. Bourskaya said, "Russian audiences, unlike American, are interested chiefly in the male personages of opera." This idiosyncrasy, which seems to limit the opportunities of the diva, has in no way affected the contralto's career, for she has sung her way across revolutionary Russia and Siberia, to the widely distant stage of Ravinia Park, where she is engaged until her return to the Metropolitan next season.

Point and Counterpoint

By Cantus Firmus, Jr.

Interviewers—as I View Them

BY A WELL-KNOWN ARTIST



UNCOMMODDED by the lamentable bite of the Publicity Bug (species *Seekaplace Inprintibus*), I recently invited to my luxurious studio a representative of a newspaper. Awaiting his coming was a source of the acutest anguish—remarkable as it may seem, I had never been interviewed—and I expected a gigantic, all-seeing and very superior being. Imagine my surprise when an undersized youth of respectful mien, partly concealed by enormous tortoise shell spectacles, pulled the bell. "Please go away!" I said in my sternest manner, under the misapprehension that this was one of the more deadly varieties of bill collector.

But, no! He was from the *Daily Deluder*, and just behind him hovered a young woman photographer, with flash powder poised and in the greatest curiosity to view the place where the murder had been committed. I assured them that they had erred sadly; that I would only seat myself at my grand piano, and produce one of my phenomenal high E's, and that then they could gladly depart again. But this, it seemed, was not the approved method in which to conduct interviews.

Painless Interviewing

FALLING upon me, they fastened my protesting form rigidly in my biggest arm chair, clamping my golden-throated neck to the back of the seat with an infernal contrivance such as is employed in the photo-studio upon personages of defective poise.

"Release me!" I cried. "I have a singing engagement at tea-time!" For I believed a rival *Lohengrin* had staged a plot to assassinate unwitting me.

"Where were you born, and under what circumstances?" demanded the erstwhile mild youth, taking a ream of paper from his side pocket. "Were your early years favorable to development of a Musical Soul, or are you merely a freak of fortune? Of course, you were apprenticed to a butcher or foundryman—all well-known tenors were once compelled to work. My, how they hated it! You probably have some harmless hobby such as philately, taxidermy or shooting the chutes?"

When I Came To

NO sooner had he pronounced the syllable "shoot" than his young henchwoman sprang into action. (I had inadvertently assumed a beatific expression from sheer stupor at this nonsense.) A great explosion flamed up, and when the roar had died away, I found myself lying alone on the floor.

"Stop!" I attempted to cry weakly. "The facts are quite the reverse. I assure you I had Appropriate Home Influences. I was sent to study with the best voice teachers. I loathe indoor sports of all varieties—"

It was useless. My tormentors had vanished, leaving behind them as souvenirs of their visit only two rents in the

hangings and a few keys torn from my beloved piano....

How It Looked in Print

WITH trembling fingers I opened the *Daily Deluder's* edition of the following morning. A great headline shrieked across page twenty-seven: "Noted Operatic Star Attributes His Success to Life-Long Zeal in Stamp Collecting." Under this enormity my wild-eyed picture was displayed, apparently in a state approaching delirium.

As I rose from the park bench where I had dropped momentarily to survive the shock, two Young Things, over a copy of the *Deluder*, cried rapturously: "Isn't temperament just grand?"

Intended to Be Complimentary

WELL-MEANING Hostess to Amateur Vocalist: "You must never tell us again that you cannot sing, Mr. Brown. We know now." A. T. M.

Batter Out!

SHE: "Are you familiar with the score of this opera?"

HE: "No! but never mind the score—provided it doesn't get a second inning."

—Bystander.

Ten Nights with a Song Book

DEAR Cantus, Jr.—If you were wrecked on a desert isle with hardtack and a concertina, what could be sweeter than to have the following list of ten ditties for company?

"Rocked in the Cradle of the Deep."
"Tell Mother I'll Be There."
"Sweet Nellie Gray."
"Miserere from 'Trovatore.'
"A Little Bit of Heaven."
"Poet and Peasant" Overture.
"Dead March from 'Saul.'
"La Paloma."
"Dvorak's 'Humoresque.'
"Swedish Echo Song."

RABID MUSIC LOVER.

Dear Rab—We don't know, unless it would be sweeter to be stuck in the Hudson Tunnels for forty-eight hours with a phonograph catalog.

C. F., JR.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Concerning Ternina

Question Box Editor:

Why did Milka Ternina leave the stage when at the height of her career? Did she lose her voice? L. C.

Paducah, Ky., June 22, 1923.

Mme. Ternina contracted a severe case of facial paralysis while on a mountain trip which made impossible her appearance in public, although her voice remained unimpaired.

???

Singers in "Coq d'Or"

Question Box Editor:

What sopranos have sung the rôle of the Queen of Shemaka in Rimsky-Korsakoff's "Le Coq d'Or" at the Metropolitan? Who is to do the rôle next season? G. N.

New York City, June 24, 1923.

Maria Barrientos created the rôle at the Metropolitan and it was afterward sung by Mabel Garrison and Evelyn Scotney. Mme. Galli-Curci and Queena Mario are both said to be scheduled for the part next season.

Scale Practice

Question Box Editor:

Do you consider it necessary for a pianist who plays the more difficult Beethoven Sonatas, Bach Fugues and pieces of that grade to practise scales every day? I mean, does not the playing of such pieces give one all the exercises necessary? L. S.

Zanesville, Ohio, June 22, 1923.

If you are sufficiently advanced in your studies to play such difficult music, the Question Box hesitates to advise you. Scales, however, are certainly an excellent thing for limbering up the fingers, no matter how well you play.

???

Gadski's American Début

Question Box Editor:

1. Did Mme. Gadski make her American début at the Metropolitan? 2. Is it true that she has been forbidden to sing in the United States? L. S. G.

Boise, Idaho, June 20, 1923.

1. Mme. Gadski sang first with the Damrosch company at the Metropolitan,

STEINWAY

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making her American début as "Elsa" on March 1, 1895. She did not become a member of the Metropolitan Opera Company until several years later. 2. So far as we know, there has been no prohibition of Mme. Gadski's singing in this country nor is there any legal ground upon which any such prohibition could be made.

???

Dolmetsch and "Evelyn Innes"

Question Box Editor:

Is it true that Arnold Dolmetsch was the prototype of Mr. Innes in George Moore's novel, "Evelyn Innes"? E. E. E.

Boston, June 24, 1923.

It is not improbable, and the fact that Dolmetsch lived in Dulwich further strengthens the idea. We have heard it

said that Dolmetsch claims to have written the musical part of "Evelyn Innes," though we cannot vouch for the truth of the statement nor for Mr. Dolmetsch's having made it.

???

Operatic Failures

Question Box Editor:

In your opinion, what is the reason for lack of success of American grand operas? D. H. M.

Brooklyn, June 24, 1923.

In most instances the failure is due to the abysmally bad librettos, even when the music has been good. American composers do not, as a rule, have the "feeling" for grand opera and undertake to write operas on texts that no European composer would touch. Please note that this is a personal opinion.

Contemporary American Musicians

No. 283

Francis MacLennan

FRANCIS MACLENNAN, operatic tenor, was born in Bay City, Mich., Jan. 7, 1879. He received his general



© Moffett

Francis MacLennan education in the grade and high schools of Bay City. Began the study of piano at the age of ten with J. F. Mount and later sang in church. Learned lumber business in Bay City and worked in his father's mill and lumber yard, but decided to give his entire time to music and went to New York in 1898 and became a pupil of Carl Dufft and Joseph Tamaro. In 1901 Mr. MacLennan went to London and studied with George Henschel. Joined the Moody-Manners Opera Company the following year, making his début as *Faust* at Covent Garden, London. Married Florence Easton, operatic soprano, in London May 14, 1904. Sang title rôle in first English production of "Parsifal"

in the United States, season of 1904-1905; *Siegfried* in first English "Walküre" the following year, and in 1906-1907 *Pinkerton* in the first production of "Madama Butterfly" in America. Went to Berlin in 1907 and studied with Franz Emerich. Engaged for Royal Opera, Berlin, on a six-year contract, September, 1907. Début as *Turiddu* in "Cavalleria Rusticana" September, 1907. Sang *Pinkerton* in first performance in Germany of "Madama Butterfly" in Berlin, same month, with Geraldine Farrar. Created rôle of Francis in Ricordi prize opera, "Angelus," by Naylor, London, 1909. Guest artist five seasons in England during Berlin contract, once at Covent Garden, three seasons with Desshoff company in leading Wagnerian rôles and once with Quinlan Opera Company also in Wagnerian rôles. Went to Hamburg in 1913, singing all leading Wagnerian and Italian rôles. Created the part of *Galba* in D'Albert's "Die Toten Augen," Hamburg, 1914. Member of Chicago Opera Association, 1915-1917, singing principally leading Wagner rôles. Toured in duet recitals with Florence Easton, 1917-1918. Makes his home in New York in winter and Port Washington, L. I., in summer.

"Worth Its Weight In Pure Gold"

SO writes one distinguished reader of the third and largest issue of the GUIDE, just published.

ARTISTS, managers, teachers, students, librarians and music-lovers pronounce the GUIDE the most valuable musical compendium ever printed.

Compiled by

John C. Freund

Information from 26,850 Persons

TO obtain the information and data required for MUSICAL AMERICA'S GUIDE for 1923, a total of 81,171 letters, postals and telegrams were sent out.

These communications reached every town in the United States and Canada having a population of 5000 and more.

Answers have been received from musicians, music students, music lovers, teachers, artists and music dealers. But other professions, arts and trades have also been well represented.

The correspondence which has been conducted between the editor of MUSICAL AMERICA'S GUIDE and the informants has brought to this office, data concerning 26,850 persons grouped in the following classes:

- 6000 officers of music organizations.
- 1900 conductors of orchestras, festivals and the like.
- 9000 public school music supervisors.
- 2000 music dealers.
- 850 directors of music schools and conservatories.
- 1000 journalists who write on music topics for newspapers.
- 2000 local concert managers.
- 3000 choir directors, 1000 conductors of orchestras in the public schools.
- 2000 artists and teachers.

Therefore, an approximate total of 26,850 persons actively engaged in music helped to compile the GUIDE.

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London Flocks to Handel Festival

LONDON, June 23.—The triennial Handel festival at the Crystal Palace enlisted the services of about 4000 persons, including a vast chorus and orchestra under the baton of Sir Frederick Cowen, with Walter Hedgcock at the organ. The works presented included excerpts from "Israel in Egypt" and "Alexander's Feast," with "Jephtha," "Samson," "Acis and Galatea" and "The Messiah" in their entirety. The soloists were Florence Austral, who substituted for Carrie Tubb; Miss Stiles-Allen, Phyllis Lett, Agnes Nicholls and Edna Thornton and Frank Mullings, Norman Allin, Norman Williams, Walter Hyde, Robert Radford and, last but not least, Ben Davies. The orchestra was the London Symphony. In a space so vast as the Crystal Palace the soloists were naturally subservient to the chorus, but all of them performed their parts with extraordinary effect. The enormous audiences at all the performances testified to the affection with which Handel, in spite of his German birth, is held in the hearts of British music lovers.

Dr. Vaughan Williams, adjudicating upon the singing at the Hull Musical Festival recently, gave some excellent advice to young singers on the subject of interpretation and general stage deportment. In the first instance Dr. Williams said that composers had a complete conception of songs they composed and that their rhythms, time and dynamics should be strictly followed and not cast aside for individual interpretations. In the second, Dr. Williams expressed his disapproval of the attitude of singers during the instrumental preludes to songs which, he said, were written by the composers to establish the mood of the following piece and not to give the singer an opportunity to fix hair and gowns and to recognize friends in the audience. He also warned singers to avoid the stage

tricks of the music-hall and ballad singers.

The success of the British National Opera Company at Covent Garden continues unabated. One of the recent guest artists to obtain unusual recognition was the Canadian tenor, Edward Johnson, of the Metropolitan Opera House, who was heard in "Faust," with Melba as *Marguerite*. Joseph Hislop has also been appearing as a guest artist in "Tosca" and "Bohème," being very well received in both works.

A long list of recitalists has occupied the concert rooms. Phyllis Lett and Albert Sammons in joint recital drew a capacity house to Aeolian Hall. In the Queen's Hall, Frederic Lamond played the last five sonatas of Beethoven, a Herculean task for the artist and one almost as great for the listeners. Few pianists could have acquitted themselves as well as did Mr. Lamond. Marguerite D'Alvarez returned for a recital in the same hall and brought back from her travels a voice which seems to have grown in beauty and a style which has matured and refined. Her program was delivered with much more finesse than those of former years. Walter Morse Rummel opened his program in Wigmore Hall with transcriptions of Bach organ works, some of which were very effective and others less so. The same was true of a group of Liszt numbers. In general, however, Mr. Rummel's playing was of a high order. Cantor Joseph Rosenblatt's recital in the Queen's Hall was of much interest. His singing of religious songs in Hebrew was most interesting. A sensational high E, taken falsetto, was much applauded.

Berlin State Opera Revives "Elektra"

BERLIN, June 20.—A revival of Strauss' "Elektra," perhaps the composer's most formidable and least grateful operatic work, testified to the serious intent of the management of the State

Opera, but did not prove an unqualified success. Max Schillings, the intendant, was at the conductor's desk, and the titular part was sung by Maria Gutheil-Schoder as guest. She brought significance to the rôle, though her singing voice was not ideally suited to it. The best vocal performance was that of Margarete Arndt-Ober as *Klytämnestra*. Others in the cast were Elisabeth Klepner, *Chrysothemis*; Karl Armster, *Orestes*, and Marcel Noë, *Agisthos*. The première of Ignatz Waghalter's fantastic comic opera, "Sataniel," given recently at the German Opera House, Charlottenburg, revealed a somewhat eclectic work. One critic remarked tersely that the book of the opera should rather have been styled "un-comic." It concerns the humiliation of *Sataniel*, an arch-fiend, and his henchmen who, seeking to tempt from the ways of rectitude a chaste Polish maiden, *Marina*, instead drink a love potion designed for her by a would-be admirer and become ludicrously maudlin. The score, conducted by the composer, lacks originality, its best pages being perhaps a quartet in the second act. Paul Hansen sang the titular rôle. Compositions by Karl Kämpf, including an orchestral suite, "Andersen's Fairy Tales," and a symphony for soprano solo, male chorus, orchestra and organ, entitled "The Power of Song," were given in a concert of the Blüthner Orchestra, led by Konrad Korth. The latter work, which had its Berlin première at this concert, is based on verses from Lamartine's "Poetic Meditations," which also formed the ground-plan for Liszt's "Les Préludes" and is in many respects admirable. Ellen Overgaard was the soloist.

Panizza Gives Milan Program of Interesting Novelties

MILAN, June 21.—With Ettore Panizza as guest conductor, the Società dei Concerti Sinfonici gave a program, three numbers of which were new to Milan. The principal one of these was Franco Alfano's Symphony in E and the others Mr. Panizza's own *Notturmo* and Ravel's "Pagodas." The Symphony, which was composed in 1908, deserved an earlier hearing here, as it is a work of great beauty. The orchestration is over-heavy in spots, but the form is unusually good and it is of decided melodic and harmonic interest. Mr. Panizza's work is an exquisite bit, rich in sentiment and full of poetic beauty. The Ravel number, a bit of modern *chinoiserie*, proved a multi-colored work of a dreamy character quite intriguing. It was heartily applauded. The remainder of the program included Mendelssohn's "Fingal's Cave," the inescapable "Don Juan" of Richard Strauss and the inevitable "Prelude and Love-Death" from Wagner's "Tristan and Isolde."

MUNICH, June 20.—The repertoire for this summer's Operatic Festival in Munich, to be given under the general direction of Dr. Karl Zeitz, general intendant of the Bavarian State Theater, and under the operatic leadership of Hans Knappertsbusch, will include the following works: The "Ring" and other operas of Wagner and Pfitzner's "Parsifal," at the Prinzregenten Theater; Mozart's "Magic Flute" and Strauss' "Elektra," "Salome," "Ariadne" and "Rosenkavalier," in the National Theater, and other old and modern works in the Residenz-Theater.

MOSCOW, June 5.—A series of festival concerts of Tchaikovsky's works will be given next autumn in the city of Klin, government of Moscow, in commemoration of the thirtieth anniversary of the composer's death. There is a Tchaikovsky museum in Klin, where the composer passed the last years of his life and where he composed the "Pathétique" Symphony.

BRUSSELS, June 15.—Stravinsky's "Le Sacre du Printemps," which had its first hearing in this city recently at the penultimate concert of Les Populaires under the leadership of Ruhlmann, was received with only moderate enthusiasm. It was found of far less interest than the same composer's "L'Oiseau de Feu."

HELSINGFORS, June 10.—According to reports received here, fire partly destroyed the Petrograd Opera recently in the course of a performance. Details of the disaster have been withheld.

COLOGNE, June 10.—Otto Klemperer, formerly general music director of the Opera here, has been called to accept a similar post as head of the Berlin State Opera.

Leah Rusel-Myre Makes Début at Covent Garden as Heroine in "Louise"



Leah Rusel-Myre, a New Star in London's Opera, in the Rôle of "Louise"

LONDON, June 23.—One of the features of the season of the British National Opera Company at Covent Garden was the appearance of a new star in "Louise." Leah Rusel-Myre made her London début in the Charpentier work early this month, and thus from far-off Australia came another shining light to the first lyric stage of the British Empire. "Louise" is no very grateful work for a début, but Miss Rusel-Myre's success was complete. She is one of those rare personalities of opera who combine natural powers in acting with a voice of beautiful quality. She made *Louise* a natural, unaffected girl, presenting the characterization with an artistic skill that always made the portrait convincing, and it was a portrait etched in simple lines that rendered more intense the moments of high drama. It was a very appealing and very human performance, vocal with a charm of voice that makes the actress a distinctive singer.

Miss Rusel-Myre had previously sung the rôle on tour with the British Nationals, and London now awaits the *Mimi* of this new star, a *Mimi* which has been loudly acclaimed in the provinces as a performance surpassing the work of many celebrated artists in the rôle. The newcomer hails from Sydney, New South Wales, and she arrives here after brilliant successes in opera and concert in Australia.

Paris Acclaims Paderewski

PARIS, June 23.—Paderewski's appearance at the Concerts Colonne was a signal for an outburst of applause such as is seldom heard, and not only that, but the auditors received the great Pole on their feet and with cheers that almost made the building rock. The work selected for his reappearance was the E Minor of Beethoven, the same which he played the last time he was heard in Paris. Needless to say, the playing of it was impeccable and the huge audience found it so, for they demanded encore after encore and were rewarded with the A Flat Impromptu of Schubert and the "Spinning Song" of Mendelssohn and finally the Second Scherzo of Chopin. The concert was for the benefit of the monument to Edouard Colonne.

MILAN, June 21.—With the concert of the Scala Orchestra, under the baton of Ettore Panizza at the Teatro del Popolo, the musical season virtually came to an end. Mr. Panizza gave Dvorak's "New World" Symphony, Strauss' "Don Juan" and shorter pieces.

AMSTERDAM, June 23.—In honor of his return to the leadership of the Concertgebouw, Willem Mengelberg gave a program composed mainly of the works of Dutch composers, including Wagenaar, Dopfer, Zimmermann, and Van Anrooy.

ROME, June 22.—The health of Don Lorenzo Perosi is said to be greatly improved and it is expected that in a short time he will be able to resume his work.

LEOPOLD GODOWSKY

Returned to America after a year's absence touring the Orient

KNABE EXCLUSIVELY

Many Concert Successes for John Barnes Wells in Season Just Closing



John Barnes Wells

BOSTON, July 2.—John Barnes Wells, tenor and composer, has just completed another successful concert season. He has appeared this year in the All Star Concert Course in Bowling Green, Ky.; with the Orpheus Club, Cincinnati, second time; Fort Schuyler Club, Utica, N. Y., sixth time; Colgate University; Orpheus Club, Detroit, second time; Musical Art Society, Englewood, N. J., fifth time; Princeton University; Stroudsburg State Normal School, second time; Harvard Musical Association, Boston; Apollo Club, Boston; Abbot Academy, Andover, Mass.; Highland Glee Club, Newton, Mass.; Middlesex Club, Lowell, Mass.; Choral Art Society, New Rochelle; Richmond Hill Choral Society; University Glee Club, tenth time; Contemporary Club, Newark, N. J.; Columbia University Club; Cecilia Club, Ridgewood, N. J.; Mercersburg Academy, Pa.; Chamber of Commerce Glee Club, Rochester, N. Y.; Women's Club of Garden City, and in recitals under various auspices in Indianapolis; Hartsdale, N. Y.; Chambersburg, Pa.; Greenwich, Conn.; Lewiston, Me.; Scranton, Pa., and Jersey City.

Mr Wells has been warmly acclaimed in these appearances and has been obliged to respond to many encores everywhere. Of his programs, three-quarters are in English text, and the music is for the most part by English or American composers. He includes compositions of his own in these programs.

"English songs," states Mr. Wells, "demand flawless diction and a keen understanding of each particular composition, and then the singing instinct to impart that mood." To this end he has steadfastly worked, and with success.

He will give a Boston recital on Nov. 14 with Lucile Delcourt, harpist of the Boston Symphony. Mr. Wells will continue to be under the concert management of Anita Davis-Chase of Boston, Mass.

W. J. PARKER.

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Castner Pupils Play in Montclair, N. J.

MONTCLAIR, N. J., June 30.—Pupils of Charles Roy Castner were heard in a piano recital in the auditorium of Grove Street School on the evening of June 16. Those who took part were Alice Benson, Audrey Everett, Bertrand Hartman, Edna Northrop, Dorothy Smith, Dorothy Buck, Helen DeCamp, Virginia Van Winkle, Marie Nuse, Annabel Fennessey, Elizabeth Mills, Ruth Albey, Henry Bartley, Isabel Desent, Janet Sartorius, Edith Goslaw, Irene Swenson, Esther Goslaw, Jean Winner, Marjorie Van Winkle, Marion Banks, Martha Batt, Esther Tither, Barbara Batt, Edith Rimpio, Ellen Wareham, Ultima Snyder, Winifred Kilroy, Ruth Munger and Frederick K. Berry. Mr. Castner, who is taking a course in public school music at the summer session of New York University, will continue his work as organist at the Caldwell Methodist Church during the month of July. Walter B. Hall, tenor, is the soloist.

St. Louis Symphony Renews Contract for Odeon

ST. LOUIS, June 30.—After some months of uncertainty, the Symphony has renewed its contract to use the Odeon for the orchestral concerts next season upon the condition that the executive offices shall be removed from their present location in the University Club Building to the Odeon as soon as quarters may be prepared. The management also announces that there will only be eighteen Sunday popular concerts next season, omitting two during the Christmas holidays, at which time Rudolph Ganz will go to Los Angeles to appear there with the local orchestra as soloist and guest conductor.

HERBERT W. COST.

Grace R. Jackson Opens Course in Middletown, Conn.

MIDDLETOWN, CONN., July 2.—Grace R. Jackson opened her second season for teachers and advanced pupils of piano at the Berkeley Divinity School this week with a large enrollment of those interested in acquiring her method of teaching children. By reason of the success which Mrs. Jackson achieved in New York, she was invited to place her system in the Montessori School in Milan, Cassa di Bambini, and although unacquainted with the Italian language, she found that no other language but music was necessary to accomplish excellent results.

Fritz Reiner Goes to Italy

Fritz Reiner, conductor of the Cincinnati Symphony, is spending his vacation with his family at their villa in Bologna, Italy. When he returns to America in the fall he will bring with him the furnishings from the Italian home for the house he bought in Cincinnati before sailing. Plans for the Symphony next season include the usual fourteen pairs of concerts, four Young People's concerts and twelve popular concerts on Sunday afternoons in Music Hall.

Minneapolis Student Wins Auer Scholarship

MINNEAPOLIS, June 30.—Harry Katzman, fourteen-year-old pupil of Louis Wolf of the Minneapolis School of Music, has been awarded the Auer scholarship in Chicago. He was one of five selected from the preliminary group of fifty.

In Boston Studio

Boston, June 30.

Courses in normal training and piano-forte playing are being given at the summer school now in progress here under the direction of F. Addison Porter, for twenty-five years superintendent of the pianoforte normal department of the New England Conservatory. The session will continue until July 27, and in connection with it there will be a series of five recitals in Huntington Chambers Hall, beginning with a piano recital by Minnie C. Wolk.

PUPILS' RECITAL

The following pupils of Margaret Gow gave a praiseworthy recital in Steinert Hall recently: Bernice Leavitt, Marion Bayer, Elizabeth Burrill, Ellsworth Field, Laura Monnier, Evelyn Fish, and Edith Ingham. They were heard in compositions by Cadman, Spross, Stickles, Terry, Sarti, Puccini, Ardit, Gounod, Respighi, Tchaikovsky, Verdi, Mozart, Scott, Deis, Bridge, Peel and Humperdinck. Dorothy Parker was accompanist.

PIANO TEACHERS' SOCIETY INCREASES ENROLLMENT

The Piano Teachers' Society of this city, Eleanor Brigham, president, has just issued its third annual report. Eight monthly meetings were held during the past year, four being devoted to the music of F. Addison Porter, G. A. Grant-Schaefer, Arthur Foote and Louis Adolph Coerne, with the first three composers present to play their own works. At the other meetings, programs of teaching material were presented by members of the society, and two local publishers were each given an evening to introduce their new music or books on theory and harmony. The society, which is increasing its membership every year, now includes about forty piano teachers of this city and its environs.

HEAR LOCAL COMPOSITION

Agide Jacchia, conductor of the Symphony "Pop" concerts, included Charles Repper's "To Perdita Dancing" on Friday night's program. Mr. Repper is a well known piano teacher and composer, and the number was warmly applauded.

W. J. PARKER.

Harris S. Shaw to Act as Church Organist

BOSTON, June 30.—Harris S. Shaw has been engaged as organist and choir-master of the New Old South Church, Copley Square, this city, during July and August. He will give short organ recitals each Sunday preceding the services. The soloists at this church comprise Alice Gilbert, soprano; Louise Wood, contralto; Raymond Simonds and Norman Arnold, tenors, and G. Roberts Lunger, bass.

A Visitor from Europe

BOSTON, June 30.—Recent arrivals from Europe included Ernst Hoffmann, Harvard '18, who is visiting his parents. Mr. Hoffmann, who has for the last two years acted as one of the conductors at the Breslau Opera House, was conductor of the Pierian Sodality Orchestra of Harvard University for several years, as well as a member of the Boston Symphony.

Elizabeth Gutman to Give Programs for Young People

Elizabeth Gutman, soprano and singer of folk-songs, has prepared a special program for young people, called "Songs from Mother Goose to Shakespeare," which she will give in many cities next season. Appearances have already been booked for Washington, Richmond, Wilmington, New York and cities through the Middle West. Miss Gutman was heard in many concerts last season, including an appearance as soloist with an orchestra in Bridgeport, Conn.

SCRANTON, PA.

June 30.—Charles M. Courboin gave an organ recital in the Hickory Street Presbyterian Church on June 22 after the annual meeting of the North-Eastern Pennsylvania Chapter of the American Guild of Organists, which was held in the Parish House. Mr. Courboin's program, which proved of unusual interest, was made up of works by Bach, and included the Toccata and Fugue in D Minor, the Preludes and Fugues in D

and A Minor, the Aria from the Suite for strings, and other numbers. Each solo was prefaced by a short explanatory talk by the organist.

BOSTON.—The singing of J. Howard Richardson's "Hail to Old Glory" by 500 voices was a feature of the graduation exercises of the Boston Girls' High School in Tremont Temple on June 20, before an enthusiastic audience.

BOSTON.—An orchestral arrangement of the "Leggenda" by F. Troccoli has been played frequently this season by the Symphony Orchestra at the "Pop" concerts. This number was originally written for violin and piano and is used extensively by concert artists.

ROCK ISLAND, ILL.—Bobbie and Billie Freistat, four-year-old twins, showed remarkable promise as piano students in a recent recital. They are being taught by their father, Frank Freistat, organist and pianist, and have manifested keen aptitude for the study of music.

EVELYN MacNevin

Contralto



"As an interpreter she displayed intelligence and authority."—*New York Tribune*.
"Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality."—*New York Times*.
"She sang with glorious freedom of expression."—*Toronto Daily Star* (By Augustus Bridge).

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Returning After Twenty-five Years, Burmester Sees Changed America

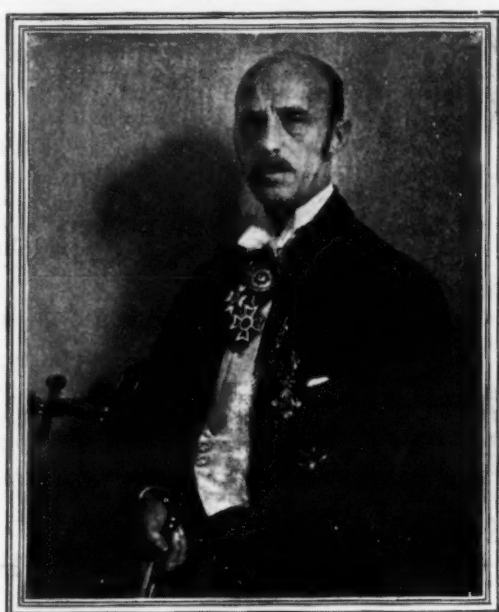
WILLY BURMESTER, violinist, passed through New York a few days ago on his way from the Far East back to Germany and Austria, in the latter of which countries he will spend the summer taking mineral baths and special massage treatment for a serious injury to his left knee, sustained on shipboard in a severe storm in the Gulf of Aden while on his way to China and Japan.

"Quite apart from the pain it still gives me," said Mr. Burmester, "is the inconvenience in not being able to do all the walking I should like, especially here in New York. It is twenty-five years since I was in America, and I find the entire country in general and New York in particular very much changed indeed. New York is a different city from the one I knew. Naturally I want to walk around and see it close-to, so to speak. You never seem to sleep in New York, do you? I understand that there are almost as many people riding in the subway at 3 a. m. as there are at 3 p. m."

"I dislike being out of commission, even partly, as I have always been a sportsman and in my younger days won many prizes for athletics. Feel that muscle!" Mr. Burmester doubled up his arm, displaying a biceps that any boxer would be proud of. "However, as a fiddler," he continued, "I suppose I should be glad it is my leg and not my arm that is to the bad. All musicians should, I think, have as many outside interests as possible. Music is such an exacting taskmistress that when one is not on duty, so to speak, one should get as far away from it as he can. For instance, at a recent meeting with Kreisler, he and I did not play the violin; we played bridge."

Japan Wakes Up, Musically

"Japan was a very interesting country to appear in. I gave nine recitals in Tokio alone and eleven more in other parts of the country. The Japanese are displaying the most marked interest in Occidental music, largely due, I think, to the gramophone. Practically every



Willy Burmester

home in Japan has one and they get records of symphonies, operas and concertos and what not. They learn very quickly and I think that in another twenty years they will be fully acquainted with all our great masterworks. I was correspondent for some twenty papers in Germany, Austria and Scandinavia while I was in the Orient, so I was especially interested in 'getting a line on' the people 'personally' as you say here.

"About myself? Well, I expect to return to New York early in October and my first recital will be in Carnegie Hall on Oct. 20. I haven't played in this country for twenty-five years, as I said, and I am especially interested in doing so again. I shall give four concerts in New York and a number in other cities. At my first concert I expect to play the Raff Concerto, which is not well known; a Sonata of Brahms and arrangements by myself of old works, notably Paganini's 'Witches' Dance.' I shall play some pieces by Willy Burmester on all my programs!

"I do not expect to appear professionally at all in Europe during the summer unless some benefit concerts or a few for students and professors who are in great need over there of private concerts for them personally. And the remainder of the time I shall give to getting my knee well, so that I can learn all your new dances when I return next season."

JOHN ALAN HAUGHTON.

Barbara Maurel to Sing Abroad

Barbara Maurel, mezzo-soprano, will sail for Europe on July 7 for a period of study with her former teacher, Jean de Reszke. Before returning to this country in the fall, she will be heard in a recital in Paris and two in London, in both of which cities she achieved successes last summer.

Colin O'More, tenor, is making records for the Aeolian Company, which has engaged him to make fifteen double-faced records a year. The numbers include American songs and two operatic arias in French.

Emily Beglin, soprano, broadcast a program of songs by Arthur A. Penn from the WEA station in New York recently. Mr. Penn accompanied her at the piano.

Florence Easton, soprano of the Metropolitan, will make a tour of the West in October. She will sing in Colorado Springs on Oct. 24 and in Boulder on the following evening.

Rafaelo Diaz, tenor of the Metropolitan, received an ovation when he appeared as soloist in the centennial celebration of the City of Burlington, Vt., recently. He was heard by more than 5000 persons.

Josef Hofmann, who sailed for Europe recently, will return to America in October for a tour that will occupy him until the middle of January, after which he will go again to Europe for a series of concerts.

Ernest Briggs, New York concert manager, is now in Mexico City, where he was called to arrange with the Mexican Government for appearances of American artists in that city and to introduce several Mexican artists to this country. He will go to Havana when he has concluded his business in Mexico.

Organizations Elect Officers for Year

NEW officers have been elected by the following organizations:

SEATTLE, WASH.—Ladies' Musical Club: Mrs. Ivan Hyland, president; Mrs. C. H. Hopper, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. J. M. Lang, recording secretary; Mrs. Henry Hibbard, corresponding secretary, and Mrs. H. S. Tremper, treasurer. The trustees are Mrs. Alfred K. Fiske, Mrs. Frederick Adams, Mrs. William Hickman Moore, Mrs. Mitchell Gilliam, Mrs. Eugene M. Sherman and Mrs. A. E. Boardman.

GREENVILLE, S. C.—Music Club: Ray Poag, president; Mrs. O. B. Hartzog, vice-president; Mrs. Paul Browning, recording secretary; Mrs. Holmes B. Springs, corresponding secretary; Mrs. D. L. Norris, treasurer, and Mrs. Henry T. Crigler, parliamentarian.

MORGANTOWN, W. VA.—Women's Music Club: Mrs. R. P. Davis, president; Mrs. F. L. Bowman, vice-president; Mrs. C. A. Albright, secretary; Gertrude Hayes, treasurer, and Mrs. Carl Reger, Federation secretary.

SAVANNAH, GA.—Music Club: Mrs. W. P. Bailey, president; Mrs. J. de Bruyn Kops, vice-president; Mrs. J. E. D. Bacon, secretary; J. de Bruyn Kops, treasurer; E. J. Doby, assistant treasurer; Mrs. T. E. Youmans, secretary to president, and Mrs. S. F. Smith, Eugenia Johnston, Elizabeth Beckwith, Joe Mendes and Spencer Henley, directors.

SAN ANTONIO, TEX.—Liederkrantz: William V. Dielmann, president; C. W. Meyer, vice-president; Gerard Theis, secretary; S. Joseph Dielmann, treasurer; O. W. Hilgers, musical director; George Weitzel, assistant musical director; F. Schwabe, librarian; J. C. Dielmann, A. Weitzel, H. Jaekle, L. Tarrillion, Edward Jud, Leo M. J. Dielmann, George Theis, F. Gettinger, G. F. Landauer, G. Eetter and M. Reininger, directors; L. Gettinger, L. M. J. Dielmann and Dr. A. M. Dreiss, music committee, and Joseph Stevers, Edward Jud and George Steubben, amusement committee.

OKLAHOMA CITY, OKLA.—Local chapter of the American Guild of Organists: Edwin Vaile McIntyre, dean emeritus; Mrs. Stoddard, dean; Mrs. George Forsythe, sub-dean; Amanda O'Conner, registrar; Mary Cooke, secretary; Mrs. A. A. Brown, treasurer, and Helen Knowles and Mrs. T. O. Bailey, auditors.

MEMPHIS, TENN.—Bohlmann Pianist Club: Mrs. W. J. Hon, president; Margaret Morrison, vice-president; Gladys Cauthen, secretary, and Ethel Moore, treasurer.

PHOENIX, ARIZ.—Musicians' Club: Mrs. T. J. Prescott, president; Cordelia Hulburd, first vice-president; Mrs. C. H. Young, second vice-president; Mrs. Charles Craver, third vice-president; Mrs. Walter Seavey, secretary; Mrs. C. R. Sterling, treasurer; Mrs. H. J. Gray, auditor; Deborah Brown, librarian; and Mrs. H. A. Enyeart, Mrs. E. A. Folsom and Frances Elliott, members at large. An individual membership to the State and National Federation of Musical Clubs was tendered Maude Pratt Cate, retiring president.

PORTLAND, ORE.—Musicians' Club: George Wilber Reed, president; Carl Grissen, vice-president; George Natanson, secretary; Emil Enna, treasurer, and Ted Bacon, auditor.

ALBANY, N. Y.—Music Teachers' Association: Ermina L. Perry, president, re-elected; Mrs. James Mayell, vice-president; Wilhelmina Ehmman, recording secretary; Henrietta D. Knapp, corresponding secretary; Olive Schreiner, treasurer; Mrs. Ford Hummel, Mrs. James Hendrie and Lydia F. Stevens, directors, and Mrs. Frederick B. Hailes, librarian.

CINCINNATI, OHIO.—Eleanore Ryan has been elected president of the Woman's Music Club, succeeding Mrs. Philip Werthner, who resigned after seven years as president.

COLUMBUS, OHIO.—Central Ohio Chapter of the American Guild of Organists: Mrs. Wilber Thoburn Mills, dean; Hermann Ebeling, sub-dean; Theresa Van Meter, secretary, and J. P. Francis MacDowell, treasurer.

Giannini to Sing in Middle West

Dusolina Giannini, soprano, will be heard for the first time in the Middle West next January, when she will fulfill a series of engagements in Aurora and Olean, N. Y.; Wooster, Ind.; Rockford, Ill., and in St. Paul and Minneapolis, where she will be soloist with the Minneapolis Symphony under the baton of Henri Verbrugghen.

Guimar Novaes, pianist, who sailed for her home in Brazil on June 23, devoted the last month to making records for the Duo-Art Piano and the Victor Talking Machine Company. Her records include the Funeral March from Chopin's Sonata, Op. 35; Liszt's "Dance of the Gnomes," a Nocturne and two Etudes of Chopin.

Carolina Lazzari, contralto, will be at her home in Stony Creek, Conn., during the summer months.

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Panorama of the Week's Events in Musical Chicago

Ravinia Opens Summer Opera Season with Week of Brilliant Performances

CHICAGO, June 30.—The Ravinia opera season began this week with record breaking, enthusiastic audiences and performances of a high order of excellence. Louis Eckstein's aggregation of operatic stars has always been a notable one, but, in line with his usual policy, he has managed to make the roster an even more extensive one than in years past. This firmly established reputation always makes the opening week a sort of continuous gala event, and while inclement weather kept a few patrons from making the fairly long trip out to the North Shore garden spot on some nights, the attendance was still great enough to warm the heart of the impresario.

Following the signal success of "Traviata" on June 23, as reported in MUSICAL AMERICA last week, a notable cast gave a fine performance of "Lohengrin" in German on Sunday evening. This is the first time since the war that Mr. Eckstein has attempted a German music drama in the original language. Florence Easton again demonstrated her vocal mastery, her voice retaining its beautiful qualities and showing a greater degree of brilliancy than when she was last heard at Ravinia. As *Elsa* she appeared in a new rôle, for her in this part of the country, and her interpretation of the part, which was intensely dramatic, has aroused widespread comment. Morgan Kingston was a rather formal *Lohengrin*, a certain disinterestedness tending to discount his vocal abilities. Marion Telva as *Ortrud* managed to put considerable venom into her rôle, but when occasion offered her voice and interpretation were potent. Louis D'Angelo was *The King*, Mark Oster *Tramund*, and Désiré Defrère *The Herald*. Louis Hasselmans conducted, giving a sturdy and satisfactory background for the singers, and the chorus was very good.

The first of the usual Monday night concerts served to present Marion Telva, mezzo-soprano; Armand Tokatyan, tenor, and Jacques Gordon, concertmaster of the Chicago Symphony, as soloists. Miss Telva, singing "Mon coeur s'ouvre à ta voix," from "Samson and Delilah," and Mr. Tokatyan, in an aria from "Carmen," were warmly received by the audience. Mr. Gordon played the first movement from Mendelssohn's Concerto effectively.

New Singers in "Bohème"

Two singers new to the Ravinia organization gained an enthusiastic welcome in a performance of "Bohème" on Tuesday evening. They were Thalia Sabanieva, soprano, as *Mimi*, and Giacomo Lauri-Volpi, as *Rodolfo*. Miss Sabanieva is with the company only temporarily, pending the arrival in this country of Elizabeth Rethberg. She has that elusive quality called "personality," much charm of manner and her voice, while attaining its best plane in lighter

moments, made her most convincing and effective. Mr. Lauri-Volpi does many surprising things with his voice, not always maintaining an evenness of quality, but manifesting a gorgeousness in the higher notes that thrilled his hearers. Margery Maxwell was an effective *Musetta*. Others in the cast, who proved themselves first class artists, were Vicente Ballester as *Marcel*; Leon Rothier as *Collene*; Louis D'Angelo as *Schaunard*; Paolo Ananian as *Benoit*; Giordano Paltrinieri as *Parpignol*, and Paolo Ananian as *Alcindoro*. Gennaro Papi furnished a vigorous and colorful orchestral background.

Since her appearance here in the season of 1922, Graziella Pareto has advanced in her art, and her remarkably fine singing in the rôle of *Lucia* on Wednesday night was a delight. Tito Schipa was a good *Sir Edgar*, and being a favorite of Chicagoans, he won prolonged applause. These two, with Giuseppe Danise as *Sir Henry*; Virgilio Lazzari as *Raymond*; Giordano Paltrinieri as *Lord Arthur*, and Philine Falco as *Alice*, presented a highly interesting sextet. Louis Derman, as *Norman*, gave a creditable performance. Gennaro Papi conducted.

"Carmen," "Butterfly," "Manon"

With Ina Bourskaya in the title rôle, "Carmen" had an excellent presentation on Thursday evening. Miss Bourskaya's interpretation of the cigarette girl was one of much interest. The occasion gave Chicagoans their first chance to hear Josephine Lucchese, who was excellent as *Micaela*. Morgan Kingston sang and acted well as *Don José*. Others in the cast were Ballester, Ananian, Margery Maxwell, Philine Falco, D'Angelo and Paltrinieri.

Florence Easton appeared on Friday evening in the rôle of *Cio-Cio-San*, which she enacted capably. Giacomo Lauri-Volpi was commendable as *Pinkerton* and Marion Telva was an admirable *Suzuki*. Ballester was *Sharpless*, Paltrinieri *Goro*, Ananian *The Bonze*, D'Angelo *Yamadoro*, Falco *Kate Pinkerton* and Max Toft *The Commissioner*.

Massenet's "Manon," on Saturday, brought to a close the first week of the season. Thalia Sabanieva as *Manon* and Tito Schipa as *Des Grieux* were both in fine voice and won prolonged applause. Désiré Defrère as *Lescaut* sang and acted excellently and the balance of the cast were equally artistic.

SAN FRANCISCO TEACHERS PREPARE FOR CONVENTION

State Meeting to Be Held in San Jose This Month—Organists Appoint Sabin as Dean

SAN FRANCISCO, CAL., June 30.—The last meeting for the season of the San Francisco Music Teachers' Association

was held on June 25, plans for the annual State convention, to be held at San Jose during July being the subject of discussion. Albert Rosenthal, 'cellist, and Ethel Johnson, soprano, both of New York, were guests of honor.

Wallace Sabin, organist of the First Church of Christ, Scientist, and Temple Emanu-El, has been made Dean of the northern California Chapter of the American Guild of Organists, following the resignation of Warren D. Allen, organist of Stanford University. Mr. Allen will take Mr. Sabin's place on the executive committee.

Local musical activities have included a piano recital by A. Mehrstedt, given in Scottish Rite Hall June 25, and a pupils' recital by the violin class of Giuseppe Jollain.

CHARLES A. QUITZOW.

CIVIC OPERA ASSOCIATION SHOWS DEFICIT OF \$351,718

Guarantors Are Called on for Seventy Per Cent of Their Pledges—Insull Re-elected

CHICAGO, June 30.—For the first time in the history of the Chicago Civic Opera Association the public was told this week of the financial results of a season at the Auditorium. The statement made by certified accountants shows that total expenses for the Chicago season and tour of 1922-1923 were \$1,335,925.70. The loss or deficit for this, the first season of the reorganized company, was \$351,718.58. It is expected that the deficit will be met by pledges of the guarantors. These total about \$500,000 of which amount seventy per cent has been called for by the directors. This is just about enough to meet the company's loss.

Despite the rather lengthy history of financial losses, those in charge of the Chicago opera's destinies believe that ultimately the organization will be so conducted and managed that the season's operations will "break even" on receipts and expenditures without the necessity of calling on the guarantors for money. The fact that the \$500,000 pledge was not all used up is pointed to as a heartening feature.

Samuel Insull was re-elected president of the Association and Charles G. Dawes, first vice-president. L. B. Kuppenheimer has been newly elected to the second vice-presidency, taking the chair left vacant by the resignation of Richard T. Crane, Jr. Charles L. Hutchinson and Stanley Field have been re-elected treasurer and secretary, respectively.

SEATTLE, WASH.—Edith Kendal, violinist and pupil of Moritz Rosen, and Vesta Muth, pianist and pupil of Harry Krinke, gave a recital recently, the principal numbers of which were the Bruch G Minor Concerto and the Chopin B Flat Minor Sonata. Helen Ferryman assisted Miss Kendal in the Concerto and played her accompaniments.—Isabelle Mullenger was presented by Emily L. Thomas in a piano recital, and had the assistance of Elsie Withnell, soprano and pupil of Robert Lovell Wilson, and Helen Schumann, violinist and pupil of Mme. Davenport Engberg. The accompanists were Gladys Coon and Ronald Hooper.—Ethel Gordon introduced two young pianists, Frances and Jane Bixby, in a recent recital.—Pupils from the classes of Edna Colman and Minnie Widmer lately gave piano programs.

Darius Milhaud, French composer, is completing a ballet, "La Création," based on folk lore of the American Negro. This work, and also another ballet, "L'Homme et son Desir," will be performed by the Swedish Ballet early in November. The text of the second work is by Claudel and the setting by Mme. Parr.

Daniel Mayer has arranged a series of three concerts with the MacDowell Club of Wooster, Ohio, next season. The first will be given by Paul Althouse, by arrangement with Haensel & Jones, and will be followed by appearances of Dusolini Giannini and the Letz Quartet on Jan. 16 and March 27, respectively.

Oscar Saenger Divides Scholarships at Chicago Musical College

CHICAGO, June 30.—Owing to the fact that there were many exceptional voices among those competing for the Oscar Saenger scholarship at the Chicago Musical College, the prize was divided between Birdie Hilb, coloratura soprano of St. Louis; Lucie Westen, lyric soprano of Milwaukee, and Florence Munzer, mezzo-soprano of New York. Besides this, Mr. Saenger also divided the scholarships in his repertoire and interpretation class among five others, George E. Planck, tenor, Elkhart, Ind.; Ernest B. Stimson, tenor, Meridian, Miss.; Alice Newman, coloratura soprano, Wichita, Kan.; Clara Davieson, lyric soprano, Des Moines, Iowa, and Justine Bruce, coloratura soprano, Benton, Ill. His class for the summer session at the College is entirely filled, being composed of singers from practically every State in the Union and also Canada and the Philippine Islands.

WAYNE, NEB., June 30.—A recital was given by J. Horace Smithy of New York, baritone, before an audience estimated at 1000, at the State Teachers' College here on June 25. The program was an all-English one and included Handel's "Where'er You Walk," sung with smoothness and fine tone quality, and American works by Spross, Speaks, Homer and others. Harold Lewis of New York, pianist, played excellent accompaniments, solo numbers by Brahms and Chopin and, as encores, one of his own compositions.

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Convention of Texas Federation Shows Music Clubs Progressing at Fast Pace

TYLER, TEX., June 30.—Several hundred delegates and visitors attended the recent eighth annual convention of the Texas Federation of Music Clubs at Wichita Falls. The convention stands out as one of the most constructive in the history of the organization.

The opening of the convention was presided over by the State president, Mrs. James Hambrick of Tyler, and brought addresses of welcome, greetings and reports from the various officers and a program from the Fine Arts Club of the high school. Mrs. O. E. Nicholls, local chairman of programs, was in charge of the preliminary program, which was opened with an invocation by Dr. O. L. Powers, pastor of the First Baptist Church, where the sessions of the convention were held. Then followed the singing of "America, The Beautiful" and addresses of welcome. Mrs. John F. Lyons, national president, brought greetings from the Federation. Reports

were heard from the chairman of credentials and the State program committee. Mrs. R. T. Skiles, first vice-president and chairman of club extension, gave her report, followed by the seven district chairmen. It was learned that more than thirty clubs have been affiliated during the month of April alone.

Advocate American Music

Among the recommendations made by the president, Mrs. Hambrick, were that the clubs engage American artists, demand American music on the programs, start an endowment fund immediately, subscribe to musical magazines, include American works in the lists of the music memory contests, and urge a Music Week in every town in the State. Another recommendation was that the clubs urge the erection of buildings, suitable as auditoriums, to commemorate the deeds of the fallen in the war.

Much interest was aroused by the afternoon program, which was devoted to works by Texas composers. The clubs observe each year a "Texas Composers' Day." In the evening the principal address was made by Mrs. Lyons, on the subject of "Making America Musical." Her address was interesting from first to last and was filled with valuable information regarding the condition of music in this country today. Musical numbers were given by members of the Wichita Falls Music Club.

Scholarship Awarded

The following morning was given over to music clubs' reports, after which the contests for eastern scholarships were held. The Witherspoon scholarship in voice was won by Mrs. Nelson Larue of Dallas. There was no contest held this year for the Dudley Buck scholarship, as Mr. Buck wished to retain the winner of last year's scholarship for further study. Mr. Buck was elected an honorary member of the Texas Federation.

A pledge of \$1,000 was made to the Fund for the Blind, for the purpose of musical education. Mrs. Wells of Dallas, reported a large sum pledged for the purchase of musical instruments for the inmates of Texas prisons. A report was submitted on public school music by Miss Owens of Navasota, and on the work of juvenile and junior music clubs by Mrs. Walter Robinson of Wichita Falls. This work was demonstrated by the junior orchestra of Wichita Falls and Fort Worth High Schools. There was also a demonstration by local junior musical organizations.

An illuminating address on "Musical Education in Public Schools, Colleges and Universities of Texas" was delivered by Frank L. Reed, head of the music department, State University, and president of the Texas Music Teachers' Association. The twilight organ recital by Hugh McAmis was well attended and much enjoyed, and it was announced that Mr. McAmis has offered the Texas Federation a scholarship in organ for next summer.

In the evening a program was given by Texas artists and proved exceedingly attractive. The following musicians were heard: Mrs. F. R. Collard, organist; Mrs. Earle Behrends, contralto;

Edward Hearne, pianist; Elmer Hintze, vocalist; Henrica Jones, violinist; Stella Wren, vocalist, and Walter Gilewicz, pianist.

The convention was closed with reports by chairmen of committees: Mrs. Knowles Meltion (Ways and Means), Mrs. Lawrence Meadows (Special Membership), Mrs. Charles Browder (Music Settlement).

Officers Elected

The following officers for the ensuing two-year term were elected: Mrs. R. T. Skiles, Dallas, president; Dorothy Drane, Corsicana, first vice-president; Mrs. Henry Roberts, Waxahachie, second vice-president; Mrs. F. L. Carson, San Antonio, recording secretary; Mrs. Earle Behrends, Dallas, corresponding secretary; Sallie Carr, Hillsboro, treasurer; Mrs. J. G. Wilcox, Austin, auditor; Mrs. John Griffith, Taylor, parliamentarian, and Mrs. I. D. Cole, Amarillo, and Mrs. O. E. Nicholls, Wichita Falls, directors.

The convention went on record as endorsing the National administration of Mrs. John F. Lyons, and urged her to accept the presidency for a second term. **MRS. JAMES HAMBRICK.**

SAN DIEGO, CAL.

June 30.—The San Diego High School Orchestra, under the leadership of Nino Marcelli, gave an attractive concert recently at the Spreckles Theater. The orchestra, which numbers about sixty members, has shown steady improvement, and its playing was heartily applauded. The program included Beethoven's Second Symphony; Bizet's Suite "L'Arlesienne," and von Suppé's "Poet and Peasant" Overture. The orchestra was ably assisted by Julia Gardner, violinist, who was soloist in De Beriot's Ninth Concerto, and Vernice Brand, contralto, who sang "Mon Coeur s'ouvre à ta Voix" from "Samson et Dalila."—George Evans, Los Angeles violinist, has been engaged to conduct the Tent City Orchestra during the present season. **W. F. REYER.**

LONG BEACH, CAL.

June 30.—Olga Steeb, pianist, was presented in concert under the auspices of the Ebell Club, at the Municipal Auditorium June 15, and displayed fine musicianship in a program which included compositions by Liszt, Chopin, MacDowell, Rachmaninoff, Debussy and Rhéne-Bâton.—For the last meeting for the year of the Ebell Club the musical program was given by Ingwald Wicks, violinist; Ruby La Nora Wicks, pianist, and Mrs. Ralph E. Oliver, soprano.—The Choral-Oratorio Society, Clarence E. Krinbill, conductor, gave a complimentary concert for Community Service at the Municipal Auditorium on June 11, assisted by several piano pupils of Mr. Krinbill and Robert Edmonds, tenor, and Bedford Finney, baritone.

ALICE MAYNARD GRIGGS.

REDFIELD, S. D.

June 30.—The Original Juvenile Symphony, conducted by C. A. Urban, gave a recent program in the Lyric Theater, playing the Andante from Haydn's "Surprise" Symphony and numbers by Wagner, von Suppé and other composers. A Quartet by Mozart was given by Lily Ostness, first violin; Roberta Gillespie, second violin; Pearl Arnold, viola, and Elizabeth Gillespie, cello. The average age of the members of this organization is fourteen years. The orchestra is also equipped as a concert band.

CLUBS PROMINENT IN SEATTLE WEEK

Choral Singers End Notable First Year—University Orchestra Heard

By David Scheetz Craig

SEATTLE, WASH., June 30.—Concluding its successful first year with its second concert, the Ladies' Lyric Choral Club, conducted by Graham Morgan, was cordially received on June 12 at the First Presbyterian Church. The club was assisted by Theodore Anderson, violinist and pupil of W. R. Hedley, and Hedley's Serenade Orchestra. Mrs. J. C. Dickson sang the soprano solo in Louis Victor Saar's "The Little Gray Dove." Mrs. O. P. Callahan was accompanist.

The Bohème Music Club brought its year to a close with a program at the home of Eleanor Hilton, featuring several works by German composers. Mrs. Homer Stevenson, Mrs. Guy Wren, Winifred Bateman, Mrs. Albert Parks and Miss Hilton took part in the concert, with Helen Wilkins Barwick, Lulu Shepard Johnson, Winifred Bousfield and Miss Hilton as accompanists.

Theo Karle, tenor, gave an admirable concert on June 19 at the University Stadium under the auspices of the Associated Students, with Arville Belstad as accompanist. Mr. Karle's voice was rich and resonant and his diction exceptionally good, and an open-air audience, estimated at several thousand persons, received his singing with marked favor.

The baccalaureate exercises of the University of Washington on June 17 and 19 were enhanced by the fine playing of the University Orchestra, under the leadership of Dean Irving M. Glen, and the singing of Ada Tilley, soprano and member of the music faculty.

Harold Hurlbut gave a lecture recital on June 14 at Frederick & Nelson's auditorium. Mr. Hurlbut is holding a summer master class for several weeks in Seattle.

A feature of Ethel Miller's piano recital, which was given under the auspices of the music department of the University of Washington as her graduation program, consisted of two of her own compositions, "Lullaby" and "Mountain Sunset." Miss Miller was assisted by Clifford Newdall, tenor, and Helen Ferryman, accompanist.

BELLINGHAM, WASH.—Students from the Jou-Jerville Studio and the Jou-Jerville opera classes of the Cornish School, Seattle, appeared recently in scenes from "The Barber of Seville," "Samson and Delilah," "Lakmé," and "Rigoletto." The soloists were Lois Woodworth Grant, Wallace Ferguson, Ivas B. Moen, and Abraham C. Pelland of Bellingham, and Lillian Schoenberg and Gertrude Nord of Seattle. Charles Crowley sang a ballad, and duets were given by Lucy and Dwight Grant. The orchestra was comprised of five young women of the Cornish School.

SPOKANE, WASH.—Among those who took part in a recital by pupils of Edgar C. Sherwood at Sherman-Clay's were Betty Franck, Blanche Rundberg, Martina Hoogenboezem, Luella MacFadden, Dorothea Dodge and Oscar Carlson.

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Novelties for Piano and Other New Compositions

By Sydney Dalton

THE more one examines the works of some of the most modern of the modernists the more one is driven to the conclusion that they have become hypnotized with the idea that "anything goes" in music. Of course, the contention is sound, and, some of our present-day composers to the contrary notwithstanding, as old, certainly, as Bach. The most complicated harmonic combinations, in which the separate parts seem to bear little or no relationship to one another, can be made to sound not only intelligible but agreeable to the average amateur. It all depends on how they are handled. Some of the moderns—particularly those who would rather write piffle and be modern than write fine music and acknowledge even a nodding acquaintance with the giants of the past—work the "anything goes" idea overtime. They hit upon some novel harmonic combination, rhythm, or bit of figuration and, divesting it of its natural tendencies, work it to death.

Alexander Tcherepnine's "Petite Suite" for Piano

Alexander Tcherepnine in his "Petite Suite" for Piano (Paris: A. Durand et Fils) affords an illustration. It opens with a march. The first two measures are in five-two time, the rest of the piece in four-two. The left hand, for several measures, plays a series of open sixths, scale-wise, up and down, while one voice in the right hand supplies the third note of the inverted triad and the other voices remain practically stationary, reiterating triplets on the last half of the first, third and fourth beats. This is followed by four measures in which F Sharp, in octaves in both hands, is repeated with a triplet in the first half of the measure and in syncopation in the second half, while, on the initial pulse, occur the triads E, C Sharp Minor, E and, finally, F Sharp. This sort of writing requires no great amount of imagination or skill, especially as there is no development of the material used. The piece is twenty-two measures long and the last eight measures consist of G and A for six measures and E Sharp and A for two measures, repeated over and over in the bass, with a few triplets in the right hand. Mr. Tcherepnine's March, in itself, is not worthy of so extended an analysis, but it is a striking example of some of the music that is being written today and, because of its unusualness, is being considered as serious and as indicative of the advance (?) of music. There are six numbers in the suite, the others being a "Chant sans paroles," Berceuse, which has considerable charm; Scherzo, "Badinage" and "Humoresque." It has many novel little turns and there are bits of instrumental coloring, but it can hardly be called serious music.

A Group of Teachers will find material of value in a group of teaching pieces for the piano, recently received (Boston: Oliver Ditson Co.). Lucius Hosmer's Interludium, "Mia Carissima," is a light-footed waltz for third and fourth grade pupils; tuneful and well varied. A good bit of salon music is Arthur Cleveland Morse's "Charmian," also a fourth grade piece. This little Air de Ballet has lots of go about it and there is freshness in the idea. "Elves," by Gustave Lazarus, for grade three, is an arpeggio study in triplets and broken chords, spirited and brief. J. Frank Russell contributes two second grade numbers in his "Back Home" and "Going to Town," the first a waltz and the second a short, tripping movement in six-eight time. Gerald Stanley's "Seven First Grade Pieces" are little tunes accompanied with words by Albert Morse. For concert pianists and advanced pupils there is Emile Forgues' Concert Study, edited by Isidor Philipp. It is a difficult and valuable etude in double notes, published in the Ditson collection of French Piano Music.

A Book of Easy Duets Theodore Dutton's "End of the Lesson Duets," Six Compositions for Pupils and Teacher, has many good things in it. The first part for the pupil is tuneful and calculated to hold the interest of the young aspirant. The teacher supplies the accompaniment and lends the harmonic coloring. The titles of the six numbers are "March of the Knights," "The Little Colleen," "Fire-side Folk-song," "In the Moonlit Garden," "At Sunset" and "The Magician's Cave."

Three Pieces for Piano Dent Mowrey's "Spanish Gypsy Dance" is a vigorous, whirling number for the piano that works up to an exciting climax. It relies on rhythm more than anything else for its effects. From the same publishers (G. Schirmer) comes a "Meditation" by Rudolf Friml, a sustained and rather sentimental piece not devoid of melody. Also there is a Prelude by Albert von Doenhoff for second grade pupils; a straightforward number in which a melody in the left hand is accompanied by repeated double notes in the right.

A New Suite In a new suite for piano entitled "Folies d'Autrefois" (London: T. & W. Chester, Ltd.) Ed. Poldini has written more of the diverting music that has made him a favorite with a large number of musicians, professional and amateur. There are five numbers in the book, entitled, respectively, "Envoi," "Notre vieux clair de lune," "La farce de l'aubade," Valse and Finale. None of it is virtuosic music, appealing primarily to the recital giver, but it is rather a series of ideas expressed sincerely and for their own sake, with no particular thought of striking, concert-hall effects. "La farce de l'aubade," however, has the typical Poldini humor and verve; a fascinating piece, sententious and rollicking. There is considerable

charm and delicacy in the other numbers, and the suite ends with a vivacious Finale.

A Collection for the School Orchestra or Band Conductors of school orchestras or bands, whether their forces consist of the full complement of instruments or merely a heterogeneous group by way of a nucleus, will be interested in "A Collection of Standard Compositions," arranged and compiled by J. E. Maddy and T. P. Giddings (The Willis Music Co.). Volume One, which has just been received, contains compositions by Maddy ("Americanization," made up of "America," "Tenting Tonight," "Battle Hymn" and the "Star-Spangled Banner"), Haydn, Barnby, Mattingly, Sullivan, Kinkle, Gounod, Knight, Elgar, Keller, Morris Phyle and Wright, ending with "Grand Opera Selections," including excerpts from "Lohengrin," "Martha," "Tannhäuser" and "Faust." The violin score is written in three parts and may be used for other combinations of instruments, with or without the piano score, which is cued for the conductor. It is a useful arrangement and should find a large number of users.

Songs by Elizabeth Thorn Boutelle "Spring" and "Mexican Moonlight" are the titles of two songs by Elizabeth Thorn Boutelle (Harold Flammer). The former is a spirited waltz-song that conveys something of the light-heartedness of the new year. "Mexican Moonlight" is the better of the two, however. It has the native flavor without repeating and imitating the few Mexican—or Spanish—characteristics that are the stock in trade of most composers essaying this idiom. The accompaniment, in its strumming, guitar-like arpeggios, is well suited to both melody and words. The latter are by Thomas Grant Springer. Both songs come for high, medium and low voices.

A Duet and a Ballad Bryceson Treharne's "Mother, My Dear," one of his songs that has gained wide popularity, has been arranged as a duet for soprano and contralto by Gifford True (Harold Flammer). Singers will find that Mr. True has done his work skillfully and Mr. Treharne's composition should find new favor in this arrangement. From the Flammer press comes also "Love-Thoughts" by Rudolf Friml. It is a ballad, a form in which this composer excels, and those singers, of medium or high voice, who have a flair for this kind of song will find something of interest in it. The tune has all the usual Friml catchiness, though the words are merely a peg upon which to hang it.

Another Song Julian Huarte is the composer of "Thy Glances" (The Willis Music Co.), a Spanish song dedicated to Marguerite D'Alvarez. The original words have been done into English by Arthur H. Ryder and everything about it has the appearance of being genuinely Spanish. It is the kind of song that Miss D'Alvarez would make the most of. It relies, of course, upon its languorous rhythm and the ardor of the words to make its appeal, but it is a diverting Habanera.

Bach and Rimsky-Korsakoff for the Organ An interesting addition to the excellent Recital Series of Organ Transcriptions (G. Schirmer) is the popular "Chanson indoue" by Rimsky-Korsakoff. This organ version has been skillfully made by Edwin Arthur Kraft, who knows how to obtain effects in his transcriptions that would frequently pass unnoticed by less experienced arrangers. The idea in this series is not, primarily, to make the numbers simple, which is so frequently done in works of this kind for the organ, but to make them effective in the idiom of the instrument and retain the character of the original. This Mr. Kraft has done successfully. To the publications in sheet music form of selections from the Widor-Schweitzer edition of Bach's organ music has recently been added the Fugue in G Minor ("The Little"). As the editors say in their introductory "Suggestions for Perform-

ance," this fine composition is "fresh as morning dew" and "charmingly youthful."

Two Promising Hits by Frank Waller In "Specially Tim" and "On My Old Side-Car" (Harms, Inc.) Frank Waller has written ten two songs that promise to become as popular as some of his earlier numbers that have been widely used. The first, dedicated to Geraldine Farrar, is an unusually good humorous song in that Mr. Waller has kept both melody and accompaniment simple while injecting considerable variety. It shows imagination. "On My Old Side-Car," an Irish song with a generous amount of humor and blarney, is well written for the voice and by no means commonplace, though representative of a type. Both songs are published for high and low voice.

A Ballad and the Piper's Lilt J. Pierre Connor's "Take This Little Rosebud" (G. Ricordi & Co.) is a ballad with a refrain in waltz rhythm that has the merit of being catchy. It is not particularly original or striking, but it has a pleasant lilt about it in a balladish sort of way. M. H. LeBaron's "The Piper," also from the Ricordi press, is a gay fancy that trips along right merrily. It makes use of a striking little figure that lingers in the memory and lends the song a fillip. For high and low voices.

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Max Rabinoff Arranges Second American Tour for Ukrainian Singers



Max Rabinoff, as Seen by a Mexican Government Official

Max Rabinoff, late impresario of the Boston Opera Company and other musical enterprises, has not only adopted the habit of "coming back," but it is generally found that he brings something with him. Although he is no longer in the diplomatic service of one of Europe's newly formed states, he has shown by his success in managing last season's tour of the Ukrainian Chorus that the gentle

art of diplomacy may become a valuable asset of the impresario. The cordiality which greeted the Chorus in many of the larger cities in America has decided Mr. Rabinoff that the unusual work of this unique organization will meet with equal favor in the second tour which he is now arranging. Last season the company spent several weeks in Mexico City, where it established itself in high favor. At a banquet tendered Mr. Rabinoff by governmental officials, the accompanying caricature was made by one of the ministers.

Ninon Romaine Plays in Amsterdam in Spite of Mishap on Trip by Air



Ninon Romaine, Pianist, at Croydon Aerodrome, London, on Trip to Continent

AMSTERDAM, June 25.—Ninon Romaine, American pianist, whose appearances here were popular before the war, was greeted by many admirers in a recent concert after a perilous air voyage from London. Because of the fact that Richard Jack, R. A., portrait painter, needed her presence at his studio on the morning when she was to be in Amsterdam, in order to complete a portrait which is to be shown in a forthcoming exhibition, she made arrangements to come here by airplane by one of the British lines connecting with this city. After leaving the Croydon aerodrome without a mishap, engine trouble soon developed which caused a forced landing ten miles from Calais early in the afternoon. After a twenty-mile ride in a motor boat up the French coast, Mme. Romaine was taken aboard a Dutch Fokker monoplane, which carried her the remaining 200 miles of the journey in less than two hours. Despite her adventure, she reached Amsterdam in time to keep her engagement and showed by her brilliant playing that she was none the worse for the experience.

John Powell Gives Moonlight Recital
RICHMOND, VA., June 30.—John Powell, pianist and composer, gave a moonlight recital under the auspices of the Forest Garden Theater Association on the evening of June 28. As the result of his success in the triple rôle of pianist, composer and lecturer at the biennial convention of the National Federation of Music Clubs in Asheville recently Mr. Powell has received overtures from many prominent clubs throughout the country. One of the first to secure him for recital next season was the Birmingham Music Study Club, Mrs. E. T. Rice, president.

César Thomson Enjoys Outing in Switzerland Before Visit to America



César Thomson Fishing in Lake Lugano, Switzerland

Next to his interest in playing and teaching violin, César Thomson finds his chief delight in fishing, a pastime he is able to indulge in at his villa, Gabriele, Lake Lugano, Switzerland. Mr. Thomson is enthusiastic over the prospects of his forthcoming season in America at the Ithaca Conservatory of Music. He is scheduled to sail from Antwerp on Sept. 5, to arrive in time for the scholarship examinations at the Conservatory on Sept. 15. In addition to his teaching activities, Mr. Thomson will be heard frequently in concert in various American cities, giving his first recital in Ithaca in the early autumn.

Flint Sophomore Class Wins Novel Singing Contest

FLINT, MICH., June 30.—The various classes in the Flint Central High School recently participated in a unique class singing contest in which the sophomore class was awarded first place, entitling it to the cash prize of \$50, offered by C. S. Mott. The members of each class wrote songs (words only) from which were selected two for performance. One song was of general high school interest and one of specific class interest. A leader was elected in each group who rehearsed and conducted his class in the contest. The leaders and accompanists were: Senior, Malcolm McLean and Charles

Wolcott; junior, Lawrence Pettibone and Verna Brackinrood; sophomore, Mark Wilcox and Daisy Seaton; freshmen, Arthur Decker and Mary Ellen Decker. The judges were Emeline K. Fisher, Mrs. F. W. Boswell and Dr. A. J. Wildanger. Two thousand students were seated upon the bleachers erected upon the campus for the singing contest.

W. W. NORTON.

Mme. Hudson-Alexander Heard in Program at Chagrin Falls, Ohio

CLEVELAND, June 30.—Caroline Hudson-Alexander was heard in an attractive group of songs in the year's closing program of the Lecture-Recital Club, given at Aldenhurst, the beautiful country estate of Daniel B. Ely at Chagrin Falls, on June 19. The guests were seated on the lawn near the rose gardens and the soloist stood in the doorway of the music room. The soprano's program included songs by Ronald, Henschel and William Arms Fisher; two works by John H. Densmore, dedicated to the soloist, and "Summer's Here Again," a manuscript song by Alice Crane of Cleveland, given with the composer as accompanist. Hugh Alexander was at the piano for the rest of the group and several encores.

FLORENCE M. BARHYTE.

Dr. F. B. Morley of New York, dentist, and Miss O. Velardi, soprano, were married recently at the Hotel Savoy in New York. The wedding ceremony was the occasion for a picturesque celebration which called together 500 members of the Italian colony. The musical program was given under the auspices of Domenico Mannacio. Edoardo Anghinelli, the Italian pianist-composer, gave one of his own compositions assisted by Master Mannacio, violinist.



HERE is no calling in which personality plays a more important part than in the careers of singers; many fine artists have become failures for the lack of a winning personality, and an easy wholesome stage presence. TILLA GEMUNDER has a charm all her own—one instantly feels that here is a singer who possesses the qualities of heart and mind that must endear her to a wide circle of friends. She is worth hearing.

W. C. D.

(To Be Continued)

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From Ocean to Ocean



HELENA, MONT.—Among the teachers whose pupils gave recent recitals were Mary Smith Clarke, Ruth Whalen and Mrs. H. L. Houston.

MOUNT VERNON, N. Y.—The High School Chorus, under the direction of Russell Carter, recently presented Gounod's opera, "Faust."

MILWAUKEE, WIS.—Two recitals were recently given by pupils of Vera Ward, pianist. Kathrine Clarke and Edwin G. Kappelmann have also presented pupils in concerts.

OKLAHOMA CITY, OKLA.—Martin Burton, Vera Binkley and Elizabeth Stumpff, piano pupils of Viola Palmer, gave an attractive recital lately and were assisted by Edward Lund, baritone.

CALGARY, CAN.—Among pupils' recitals given lately was that of John Williams and Shaylor Turner, in the Grand Theater. Gladys McKelvie's pupils also gave a recital in the same theater.

DANVILLE, ILL.—Twenty-six piano pupils of Edna Purnell gave a recital at Benjamin's Temple of Music and twenty-one piano pupils of Lottie Simmons also gave a program at the Immanuel Presbyterian Church.

POUGHKEEPSIE, N. Y.—The piano pupils of Elizabeth P. Brayton gave a recital in the Y. W. C. A. parlors, when compositions by Grieg, Schumann, MacDowell, Beethoven, Dvorak, Chopin, Schubert and Rachmaninoff and other modern composers were heard.

CANTON, OHIO.—Piano recitals by the pupils of the following teachers were lately given: Josephine Menuez, Eva Pfendler, Mrs. Clarence Dretke, Mary Hoover, Ruth Cogan, Laura Armitage, Bernice Armitage and Florence Nusley.

A piano recital was given by Lucille Smith, and the vocal pupils of Ethyl Robynson also were heard in recital.

SIOUX CITY, IOWA.—Helene Shinn, piano pupil of James Reistrup of the Morningside College Conservatory, gave a recent recital. Other Conservatory students to appear in recitals lately were pupils of Miss Woodford, Harold Buck and Mr. Reistrup. A joint recital was given by Glenn Mitchell and Ione Nelson and another by Anna Webb and Elsie Merry.

SPRINGFIELD, OHIO.—With the program at the Springfield High School Auditorium by students of the four teachers of the Osborne-Zirkle studios, the music season of Springfield has practically come to an end. This was a recital by pupils of the following teachers: Grace Simmonds, voice; Dorothy Hartnett, drama and dancing; Ralph Zirkle, piano, and Willard Osborne, violin.

ROCHESTER, N. Y.—Students of the preparatory department of the Eastman School of Music gave a recital at Kilbourn Hall that attracted a large audience. These pupils are students of Samuel Belov, Mildred Brownell, Mrs. George N. Cooper, Jeanette C. Fuller, Ernestine Klinzing, Effie Knauss, George McNabb, Jane Munford, Dorothy Gillette Scott, Marjorie Truelove and Harry Watts.

WALLA WALLA, WASH.—The graduating class of Whitman Conservatory was the largest in the history of the school. The ten graduates are Ethelind Peacock, Tola Hobbs, Eula Hobbs, Fred Lamb, Walter Mueller, Zola Keen, Bertha Compton, Emily Shotwell, Louise Smith and Luella Armentrout. Mrs. Zelma Harris received a teacher's diploma in voice. Bertha Compton and Luella Ar-

mentrout received the Bachelor of Music degree, *cum laude*.

LONG BEACH, CAL.—Ethel Willard Putnam recently presented her piano pupils in an interesting program, illustrating three periods of the history of the piano, that of its invention, and of the development of the upright instrument, and finally the present day. The compositions used illustrated these periods, and picture-slides added to the interest of the concert. The assisting soloist was Lenore Roemer, soprano, and Anne McKinley was accompanist.

CEDAR RAPIDS, IOWA.—A second recital was recently given by pupils of Gertrude Morton and a recital by pupils of Marie Lyon. Miss Havlic, a young violin pupil of Flora Hromatko Taylor, was heard in recital at the First Christian Church. Edna Mae Kriz, pupil of Max Daehler, presented her pupils in recital at the Y. W. C. A. Auditorium, and Miss Taylor presented a program by her violin students. Still another program was given recently by piano students of Cathren Snouffer.

KANSAS CITY, KAN.—A recital was given at the Washington Avenue M. E. Church by the voice pupils of Marjorie Rose Ryan of the faculty of the Kansas City (Mo.) Conservatory. These pupils took part: Lita Schissler, Aaron Hammond, Ruth Ostrom, Mrs. R. A. Hendrickson, Eileen Logan Faulkner, Clyde C. Pickill, Katherine Mosely Beamon, Leroy Mace, Mrs. R. C. Piper, Mrs. P. H. Krumme, Jake Kuntz, Mrs. Buford Hamilton, Virginia Henry, Solita Palmer, Josephine Marley.

MERIDIAN, MISS.—At the close of the fourteenth session of the Meridian School of Music nine students received diplomas in the various branches of music. They were Geneva Hutson, voice; Annie Culpepper, violin; Ethel Pope, Meridian, Withers Gavin, Quitman, oratory; Maude Beavers, Charley Edna Lewis, Lillian Downey, Christine Eaves and Elsie Buchanan, piano. The school, of which Mrs. E. H. Hart is founder and director, was established fourteen years ago and is the only chartered music institution in Mississippi.

JENKINTOWN, PA.—Matilda Soper, pupil of Emma Warde Ryder gave her

graduation recital at Beechworth Conservatory recently, and showed temperament and a facile technique. Ethlyn Selner, contralto, pupil of Walter J. Bausman, also appeared at the Conservatory in a graduation recital, and sang a well-arranged program in good style. Pupils of the Conservatory in the final students' recital, gave an interesting program. Charles H. Martin, organist and member of the Conservatory faculty, gave an attractive organ recital lately.

WASHINGTON, D. C.—Mrs. Henry White presented a group of her vocal students before the College Woman's Club, when she had the assistance of Harry McCalmont, flautist, with Emilie Margaret White and Helen Crouch as accompanists. The fifth recital of the season of the Associated Studios took place at the Y. M. C. A. Auditorium, when pupils of Otto Forney Simon, voice; LaSalle Spier, piano, and Henri Sokolov, violin, were heard. Arthur D. Mayo and Otto Simon acted as accompanists.

SPRINGFIELD, OHIO.—Piano pupils of Ruth Herbert were presented in a recital at the Woman's Town Club. Pupils from the dramatic art and dancing classes of Dorothy Hartnett gave a program at the High School. Zillah Baker brought forward some of her piano students in a recital at the Y. W. C. A. auditorium. LeRoy Lambert, president of the board of education and teacher of piano, presented his pupils in a recital recently at the High School auditorium. Marie Van Renner, a native of Holland, has opened a voice studio in Springfield.

ROCHESTER, N. Y.—In a violin recital given at Westminster Church by pupils of Olive M. Stevens, assisted by piano pupils of Grace E. Taylor, the following took part: Helen Halsey, Charles Townsend, Charles Andrews, Ruth Newell, Leland Hill, Virginia Chamberlain, Clara Louise Beck, Betty MacNamara, Charles Smith, Donald Haley, Adelaide Steedman, Lyle Ritzenthaler, Agnes Biesenbach, Iona Bouchard, Leta Collins, William Karges, Charlotte Dewey, Gerald Kenny, Dorothy Snow, Corrinne Davis, Howard Carpenter, Ruth King Mann, Mary Elizabeth Droman, Olin Garnsey, and Lillian Biesenbach.



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Georgette Leblanc, on Board the Paris Bound for Europe

One of the most popular passengers aboard the Paris on one of its recent voyages to Europe was Georgette Leblanc, distinguished French singer and actress, who was the principal attraction in the ship's concert, given for the benefit of disabled sailors. Her singing of songs by Gretchaninoff, Casella, Bordes, Hahn and others resulted in the addition of 15,000 francs to the fund—almost twice as much as had been received from any previous concert. She also contributed to the cause by drawing and selling some

clever cartoons of Paderewski, a fellow passenger. Mme. Leblanc will return to America late in October for her first extensive tour of the country, giving her initial New York concert of the season about the middle of November.

Oley Speaks to Give Programs of His Own Songs Next Season

Oley Speaks, composer and baritone, who has been heard often in programs of his own songs in private musicales and concerts, is arranging a series of appearances next season in various parts of the country. The popularity of his songs, many of which have been sung by prominent artists, has done much to create a demand to hear the composer sing and play his own songs. In these recitals Mr. Speaks will introduce several new songs, including "Love of Yesterday," "Were I a King" and "Star-Eyes," which have recently been published. There will also be some that have become well known, including such favorites as "To You," "My Homeland," "Sylvia," "Morning," "April Ecstasy" and "On the Road to Mandalay." In all of his recitals he will be assisted by Ethel Best, soprano, who was the winner of the first prize in singing at the American Conservatory of Fontainebleau, France, a season or two ago. These concerts are being booked through the Music League of America.

Anna Graham Harris Gives Programs

Anna Graham Harris, contralto, was heard in two successful recitals recently, one in Stroudsburg, Pa., and the other at Miss Saynard's School in Philadelphia. She was cordially received in both programs and added many encores. Miss Harris is already booked for several appearances next season and will also be heard in an Aeolian Hall program after Christmas. She is a pupil of Herbert Witherspoon.

Fortune Gallo to Spend Month Abroad

Fortune Gallo, impresario of the San Carlo Opera Company, was scheduled to sail for Europe aboard the Leviathan on July 4. During his four weeks abroad he will visit the principal capitals of Europe, and it is possible that he may engage several prominent singers for his company. He will return to New York in the same vessel on Aug. 12, in order to complete preparations for the opening of the company's five-weeks' season in New York on Sept. 17.

Grace Chalmers Thomson to Direct New Church Choral Society

Grace Chalmers Thomson, newly elected organist of Grace Methodist Church, New York, will inaugurate several interesting features in the musical service of the church in the fall. In addition to the solo quartet, she is organizing a junior girls' choir and also one for boys, which will take part in the services on alternate Sundays. There will also be a choral society for adults, to meet weekly for rehearsal and take part in the service once a month. Miss Thomson was formerly director of the Parnassus Club Choral and has been active in other organizations.

The Witherspoons to Visit Europe

Following the close of the summer session at the Chicago Musical College, which opened on June 25, Herbert Witherspoon will sail for Europe on the Homeric of the White Star Line on July 28. All of Mr. Witherspoon's available time in Chicago has been taken, nearly 100 students having registered for courses under his instruction. Mr. Witherspoon will be accompanied on his European trip by his wife, Florence Hinkle Witherspoon, and they will spend the summer in England and France. While abroad he will arrange for appearances of some of his pupils in Europe in 1924. Until Mr. and Mrs. Witherspoon return to America in the fall to reopen their New York studios, business details will be in charge of Minnie Liplich, secretary.

Leopold Pupil Gives Recital

Eugène Ramsdell, a pupil of Ralph Leopold, was heard in a piano recital at the Fort Washington Presbyterian Church, New York, on June 8. Mr. Ramsdell presented an excellent program made up of four groups of compositions by Bach-Tausig, Beethoven, Mendelssohn, Chopin, Scriabine, Rachmaninoff, MacDowell, Albeniz and Liszt and was cordially received.

May Korb Ends Season with Successful Record in Concert and Recital



May Korb, Coloratura Soprano

May Korb, coloratura soprano, who has won success under the direction of Annie Friedberg, brought a busy season to an end when she fulfilled a concert engagement in East Orange, N. J., at practically an hour's notice. Called upon to substitute for an artist who was unable to appear, Miss Korb met with an enthusiastic reception and was re-engaged for next season.

Miss Korb was the only woman singer selected at the Stadium auditions last year, and her numerous engagements included concerts at the Allentown, Pa., Festival, as soloist with the Newark Symphony, the Fidel Männerchor of Elizabeth, N. J., and in recital in Williamsport, Pa., Rahway, N. J., Jersey City, Newark, at Dartmouth College and Columbia University. She made her New York debut at Aeolian Hall on Nov. 8 and was warmly received by the critics. Her bookings for next season include re-engagements in many of the cities in which she appeared last season. Miss Korb will spend the summer at Lake George, preparing her programs for next season with Mme. Sembrich.

Moore Plays at American Institute

Francis Moore, pianist and member of the faculty of the American Institute of Applied Music, New York, gave a recital before the pupils at the summer session

of the school on the morning of June 20. His program included works by Seeboeck, Gluck, Bach-Liszt, Chopin, Guion and Delibes-Dohnanyi. The 118th sonata recital at the school was given on the afternoon of June 22. Margaret Spatz, Gladys Shailer, Louise Keppel and Robert Schenk played works by Raff, Kuhlau, Clementi, Riedel, Felis, Dvorak and others.

Klemm Features American Works

Gustav Klemm, conductor of the Civic Art Band of Baltimore, is giving his audiences some fine music and is especially to be commended for making a feature of compositions by Americans in his programs. He seems anxious to give every American creator an opportunity for a hearing.

The Chromatic Club of Olean, N. Y., has booked its course of three concerts through the office of Daniel Mayer. It will include appearances of the Denishawn Dancers, Dusolina Giannini, soprano; Felix Salmond, cellist; Sascha Jacobsen, violinist, and Richard Crooks, tenor.

Lucy Gates, coloratura soprano, who opened her season last November with a concert on Philadelphia's "Main Line," closed her activities with a recital in the same community recently. She was heard in a Mozart program in costume, in conjunction with the Salzedo Harp Trio, at Bryn Mawr College.

Mr. and Mrs. Walter Damrosch, accompanied by their daughters, Polly and Anita, are on a motor trip through Italy and France. They will return to America in August and spend the remainder of the summer at their place in Bar Harbor, Me.

Ethel Frank, soprano, is spending the summer in Rockville Centre, L. I. She is especially fond of tennis and is dividing her time between the courts and preparing new programs for next season. She is under the direction of Concert Management Arthur Judson.

Sevcik to Open Studio in Early Fall

Otokar Sevcik, famous violin teacher, will begin his first series of master classes in New York in the Metropolitan Opera House Studios of Otokar Bartik on Sept. 5. Professor Sevcik will meet applicants on the day previous, when he will conduct examinations for the free scholarship which he will give to the most talented player. The course will continue for a period of fourteen weeks.

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People And Events in New York's Week

HEAR GOLDMAN WORK

"On the Mall" Included in Program of Central Park Concerts

Audiences of many thousands of listeners were the rule at the interesting programs given in the series of free concerts by the Goldman Band, under Edwin Franko Goldman, in Central Park during the week of June 25. These included the performance on Monday night of a new composition by Mr. Goldman, "On the Mall." It is dedicated to Elgan Naumburg, the donor to the city of New York of the new bandstand now in process of erection on the Mall. The composition was in the leader's most tuneful vein and elicited considerable applause from the large audience. Frieda Klink, mezzo-soprano, soloist, sang an aria from "Lucrezia Borgia" and gave encores including MacDowell's "Thy Beaming Eyes" and the Habanera from "Carmen." The band played excerpts from "Tristan" and numbers by Berlioz, Auber, Saint-Saëns, Donizetti, Planquette and the conductor.

On Wednesday the program was made up of two excerpts from Wagnerian works and compositions by Haydn, Rossini and Offenbach, the soloist being Salvatore Cucchiara, euphonium player. Schubert numbers, including the "Unfinished" Symphony, made up a highly welcome first part to the program of Friday evening. Vincent C. Buono, cornetist, was heard in solo numbers. A list of somewhat more popular appeal was heard at the week-end, excerpts from "Lohengrin" being on the band's program including the "Lucia" Sextet, "Rigoletto" Quartet and numbers by Offenbach, Victor Herbert and Herbert L. Clarke. Leo A. Zimmerman, trombone player, and Mr. Buono were soloists.

A fine concert on Sunday evening was marked by the beautiful singing of Lotta Madden, soprano soloist, in an aria from "Lohengrin" and lighter numbers. The band gave numbers by Brahms, Tchaikovsky, Wagner, Verdi and Rubinstein. R. M. K.

Fellows' Pupils Get Engagements

Zelinda Fornoni, a pupil of Townsend H. Fellows, has been engaged as director of music in a New York high school next season. Edith Sandberg, contralto, has been engaged as soloist in the First Reformed Episcopal Church. Mrs. R. Kindig, soprano, and Maud Tollefson, contralto, have been engaged as soloists at the Willys Avenue Methodist Church, where Mr. Fellows is director of music. Blanche Hoff, contralto, will sing during the summer at St. Andrews' Episcopal Church, and Marie Torrance has been engaged as soloist at the First Presbyterian Church of Gastonia, N. C. Among the pupils of Mr. Fellows who will appear in recital next season are C. J. Clancy, Rose Garavanta and Lane Heller.

Mr. and Mrs. Charles A. McCollough Move to Pittsburgh

Charles A. McCollough of New York, well known to his friends as a baritone, has been appointed to Pittsburgh as chief engineer for the Pittsburgh Bridge and Steel Company, and he and his wife, who is a talented pianist, will be cordially welcomed in musical circles in that city. Before her marriage Mrs. McCollough made many concert appearances as Ella Krafft.

Music Publishers Sue Broadcasting Firm

A suit for injunction against broadcasting Station WOR, owned by L. Bamberger & Co., department store owners, was brought by M. Witmark & Sons, New York music publishers, on June 30. The action, as brought in the Federal District Court in Newark, is designed to test the legality of the alleged broadcasting of musical compositions without payment of a license fee.

Rossi-Diehl Pupils Heard

Voice pupils of Courty Rossi-Diehl appeared in recital in the Academy Auditorium on Saturday, June 30. The work of the soloists revealed a high standard of musicianship and careful training. Marion Kennedy sang with mature style and clear diction a group by Protheroe, Russell, Ronald and Del Riego; Marjorie Grant displayed a fine contralto voice in

three songs by Miss Rossi-Diehl, of which "Sanctuary" proved an especially gratifying number. Mollie Miller sang the aria, "Connais tu le pays," from "Mignon," and songs by Gretchaninoff and Weckerlin, and others who took part were Anna Iassogna, Estelle Roggio, May Kirwen and Teresa Testino. E. R.

Helen Jenks Dietrich Gives Fine Program at Edwin Hughes Studio

Helen Jenks Dietrich gave an interesting piano recital at the studio of her teacher, Edwin Hughes, on the evening of June 26, revealing unusual talent in an exacting program. Beginning with Mozart's Fantasia in D Minor and Beethoven's "Pathétique" Sonata, she played Schumann's "Prophet Bird," three Chopin numbers, Grieg's "From the Carnival," "Old Vienna" by Godowsky, a Moszkowski Waltz and two American works, one by MacDowell and a Prelude by Fannie Dillon. Miss Dietrich is a well schooled musician and plays with vigor and musical insight. She is well equipped technically and succeeded in meeting brilliantly the requirements of the different types of composition. The opening numbers were played in fine style, showing an intellectual grasp of the works and an ability to publish their meanings in a dramatic manner. Other numbers which were especially well done were those by Schumann, Grieg, MacDowell, Godowsky and Dillon, whose Prelude in the style of a Passacaglia was one of the most interesting pieces on the program and also one of the best played. A large audience applauded the pianist and demanded two encores at the close of the program. Miss Dietrich left last week for a series of appearances in the Middle West, the first recital being scheduled for Ottawa, Kan., on July 10. H. C.

Mrs. Standish Conducts Summer Course

Mrs. C. Dyas Standish, teacher of singing, is concluding an unusually active season with a summer course that will extend into August. After a few weeks' vacation Mrs. Standish will open her regular season at her studios in West Seventy-ninth Street. In the last few years the success of Mrs. Standish's pupils in concert and opera has attracted many professional singers, among whom are Mario Chamlee, tenor of the Metropolitan Opera Company; Ruth Miller, soprano; Amund Sjøvik and many of the leading singers in Broadway productions. Mr. Chamlee, who has followed his success in opera and concert in the United States with successes abroad, attributes a large share of the credit to the quality of instruction he received during the last season from Mrs. Standish. He will resume his studies with her upon his return from abroad.

George Serulnick Gives Violin Recital

George Serulnick, violin pupil of Bernard Sinsheimer, gave an interesting recital in the Sinsheimer studios in Crestwood on the evening of June 16. He disclosed talent of a high order in a program that included Handel's Sonata in D, Matheson's Air on the G String, Gavotte by Gossec, Spanish Dance by Granados-Kreisler, a Wieniawski Concerto and Rondo Capriccioso by Saint-Saëns. He comes from Minneapolis and will make his New York debut next season. Mr. Sinsheimer also presented several pupils in a recital in his studio on June 23. Those heard were David Gwinn, Eddie Durst, Dick Boardwee, Alfred Schechter, Rinaldo Sidoli, Sydney Brokaw and Mr. Serulnick.

Pitts Sanborn Appointed Music Critic of New York "Evening Mail"

Pitts Sanborn, formerly music critic of the New York *Globe*, has been appointed to serve in the same capacity on the New York *Evening Mail*. Mr. Sanborn will begin his new duties at once. His connection with the *Globe*, covering many years, ceased when that paper was bought by Frank Munsey for consolidation with the *Sun*.

Dmitry Dobkin, tenor, appeared in an operatic concert at Bensonhurst, L. I., on the evening of June 21. He sang arias in Russian and English and also was heard in scenes from "Pagliacci" and "Cavalleria" with a soprano from the Chicago Opera Association.

WOELBER STUDENTS HEARD

Series of Performances in Brooklyn Academy of Music Ends Season

Commencement exercises of the Woelber School of Music were held on June 15 at the Brooklyn Academy of Music, this being the fourth of a series of recitals closing the season. The orchestra, under the leadership of Frank Woelber, played the first movement of Beethoven's Fifth Symphony, Elgar's "Pomp and Circumstance" and numbers by Schubert and Suppé. Marie Schuster played the "Fantasie Appassionata" by Vieuxtemps. The Orchestral Club, under the leadership of Emil Levy, furnished a finely played group, and a student ensemble was heard in numbers by Pabst, Offenbach and Greenwald. A scene from "Midsummer Night's Dream," directed by Mary Louise Woelber, was given with spirit and finish.

On June 8 students of the Woelber School in Bushwick gave a performance, the program including orchestral numbers by Dvorak, Liszt, Lewis and Bevens. A scene from "Hamlet" was presented under the direction of Mrs. Woelber. In the series of performances 1200 pupils participated and capacity audiences were in attendance.

Robert Heard in Organ Numbers

Louise Robert, organist of the Church of the Holy Trinity in Brooklyn, will be in charge of the musical services throughout the summer, with the exception of those in August. Since the first Sunday in June he has given a half-hour recital at the beginning of each Sunday evening service, a feature he will continue through July. His programs have included master works from the best in organ literature, such as compositions by Bach, Dubois, Guilmant, Bonnet, Pierné, Mendelssohn, Franck, Vierne and a Toccata in manuscript dedicated to Mrs. Robert by Hendrick Anderiessen. On the evenings of July 8 and 15 Mr. Robert will play works by Guilmant, Saint-Saëns, Widor, Bach, Mozart, Franck and De Pauw.

Stralia Sings at Capitol Theater

Elsa Stralia, soprano, returned to the Capitol Theater this week, singing an aria from Meyerbeer's "Robert le Diable" and a number by Lehmann. Other musical numbers were Liszt's Second Rhapsody, played by the orchestra under Erno Rapee, and a violin number by Eugen Ormandy, concertmaster of the orchestra. There was also an interesting group of divertissements, "The Three Graces," danced by Doris Niles, Thalia Zanou and Ruth Matlock to a Brahms waltz; "The Red Moon," sung by the Capitol Quartet, and Liadoff's "Une Tabatière à Munique," danced by Mlle. Gambarelli. A special tableau and orchestral number, "The Spirit of '76," was also a feature.

Capouilliez Sings in Southampton, L. I.

François Capouilliez, bass, who has just returned from a tour of the country covering a period of seven months, has been engaged as soloist at St. Andrews' Episcopal Church, Southampton, L. I., for the month of July. In the course of his long tour Mr. Capouilliez sang with conspicuous success in more than 100 important cities as far West as Denver. He is a pupil of Louise von Feilitzsch.

May Peterson Sings at Convention

May Peterson, soprano of the Metropolitan Opera Company, was soloist at the concert of the forty-sixth convention of the National Electric Light Association, given recently in the grand ballroom of the Hotel Commodore. Miss Peterson was heard in two groups of songs by MacDowell, Dalcroze, Thrane, Winter Watts, MacFadyen and others.

Daughter Born to Mr. and Mrs. Morris

Mr. and Mrs. Harold Morris are the parents of a baby girl, born in New York on June 27. Mr. Morris is a pianist and composer and Mrs. Morris is also a pianist, known professionally as Cosby Dansby Morris.

Music League Arranges Concerts for Atlantic Highlands, N. J.

Arrangements have just been concluded by the Music League of America to present a series of nine concerts at the Casino Club, Atlantic Highlands, N. J.,

on Thursday evenings in July and August. The series was scheduled to open July 5 with Knight MacGregor, baritone, as soloist. Other artists who will be heard are Victorina Hayes, soprano of La Scala Opera Company, July 12; Harrington Van Hoesen, baritone, July 19; Devora Nadworney, mezzo-soprano, July 26; Douglas Stanbury, baritone, Aug. 2; Gwyneth Hughes, contralto, Aug. 9; Allen McQuhae, tenor, Aug. 16; Dorothy Putnam, soprano, Aug. 23; Vernon Archibald, baritone, Aug. 30.

Katherine Ruth Heyman to Spend Summer in Europe

Katherine Ruth Heyman sailed on the Leviathan on July 4, to spend the summer in study and travel in Europe. Miss Heyman will go directly to Oxford, where she will take special courses in orchestration and conducting under Sir Hugh Allen and Dr. Fellowes, and put finishing touches on her symphonic poem, "The Headsman's Dance," which has been brought to the notice of Albert Coates by Sir Paul Dukes. Miss Heyman will return to this country late in September and will spend next winter in New York, retaining her position as Director of Music at the Knox School, Cooperstown, N. Y. She will spend one week-end a month at Cooperstown to hear special students and give recitals.

Mme. Sylva to Coach with Battistini

Marguerita Sylva, mezzo-soprano, who sailed recently for Europe, expects to spend some time in Italy in study with Battistini before returning in the fall for an extensive season. Ever since she appeared with the veteran singer at the Paris Opera in 1917, Mme. Sylva has considered him the ideal vocalist and has sought to build her technique on the same substantial foundation. That she has succeeded in no small measure is shown by her great success in concert in the last season, when she was acclaimed in many cities throughout the country. Among the cities in which her art found appreciation were New York, Boston, Philadelphia and Washington.

Sophie Sanina Injured in Street Car Accident

Sophie Sanina, pianist, who made her debut in a recital in Aeolian Hall last winter, was seriously injured in a street car accident on Queensboro Bridge, New York, on June 22, as she was going to Steinway Hall to meet several pupils. She was taken to City Hospital, where it was found that her spine was injured. She was forced to cancel an engagement to play on Staten Island on June 30, and will probably find it necessary to postpone a series of concerts in the Middle West.

Whittington to Record for Welte-Mignon

Dorsey Whittington, pianist, has signed a contract with the Welte-Mignon Company for which he will make exclusive records for the next two years. In that time he will make a specified number of recordings, seven of which were made recently in one day. Mr. Whittington is spending the summer at a member of the Maverick Colony, Woodstock, N. Y., and is scheduled to take part in the program that will be given there on July 8. He will play the Rimsky-Korsakoff Concerto with Charles King at the second piano.

Rothafel Re-engages Lecuona

Ernesto Lecuona, Cuban pianist, who made his debut at the Capitol Theater recently, has been re-engaged by Mr. Rothafel for a second week in the near future. Mr. Lecuona began his musical studies at the age of six and has become popular in Cuba and South America both as composer and performer. He has also played with orchestra in the principal cities of Spain. He is now in his early twenties.

Milligan Plays at DuPont Home

Harold Milligan made his last appearance of the season in an organ recital given at the country home of Mr. and Mrs. Pierre S. DuPont near Wilmington, Del., on June 24. He is now with his family at Camp Yokum, Beckett, Mass., where he will again be assistant director and have charge of two large choruses.

Hughman Pupils in Operatic Bill

Pupils of Jeanette H. Hughman appeared in opera at the Fourteenth Street Theater recently before a capacity audience, the singers presenting a double bill.

[Continued on page 31]

N. Y. People and Events

[Continued from page 30]

made up of "Pagliacci" and "Hansel and Gretel." In the first, Katherine De Witt gave an excellent portrayal of Nedda, and Charles Febre proved a heroic Canio. Claire Lipton as Hansel and Lillian E. Shurr as Gretel won the approval of the audience, and other rôles were in capable hands. Riccardo Nicosia conducted the orchestra.

Hinshaw Engages Paul Yartin to Direct "Cosi Fan Tutte" Company

Paul Yartin, who has been associated with many of Broadway's successful productions in the last ten years, has been engaged by William Wade Hinshaw as musical director of the "Cosi Fan Tutte" Company for the forthcoming season. Although he was born in Hungary, Mr. Yartin has made his home in this country since 1908 and has been an American citizen for many years. He received a diploma in piano and theory at the Vienna Conservatory, took his Master of Arts degree at the University of Leipzig and received the degree of Doctor of Philosophy from the University of Budapest. He has also achieved success as a composer, several of his works for piano having been published by G. Schirmer, Inc. Mr. Yartin is an accomplished linguist and speaks English, French, German, Italian, Russian and Hungarian. He is a member of the St. Cecile Lodge and Mecca Temple Masonic Orders. His most recent engagement was with the Savage "Lady Billy" production with Mitzi.

Norfleet Trio Sponsors Contest Between Junior Music Clubs

In order to stimulate the interest of the junior clubs of the National Federation of Music Clubs in their crusade for chamber music, the Norfleet Trio has offered to give a matinee program to the junior club that will submit before Aug. 15 the best essay by a club member on chamber music. Mrs. W. J. Hall, in charge of the junior department, has accepted the offer and outlined the regulations that will govern the contest. The essays, which must be limited to 500 words, may treat any phase of chamber music and should be mailed, under a pen name, to the Contest Committee, National Bureau for Advancement of Music, 105 West Fortieth Street, New York. The judges will be Mrs. Hall, C. M. Tremaine and the Norfleet Trio. The Trio is spending the summer in Georgetown, Conn., in preparation for a tour next fall that will carry it to practically every part of the country.

Hadley Has Full Summer Schedule

The summer has so far afforded no opportunity for a vacation to Henry Hadley, associate conductor of the New York Philharmonic. He led members of the Philharmonic in a series of four programs of American works at the biennial convention of the National Federation of Music Clubs in Asheville recently and will begin his rehearsals in Philadelphia for the Fairmount Park season on July 8. On July 12 he will leave with Mrs. Hadley for San Francisco to superintend rehearsals of his new opera, "Semper Virens," which is to be given at the annual mid-summer festival of the Bohemian Club in the Red Forest on Aug. 4. Later in that month Mr. Hadley will go to Hollywood to conduct a series of orchestral concerts in the Bowl.

Mrs. Bloch Presents Piano Pupils

Mrs. Alexander Bloch, pianist and teacher, who left last week with Mr. Bloch for their summer place at Lake Placid, brought her season to a close with a pupils' recital on June 23. The program, which included works by Mozart, Grieg, Chopin, Haydn, Cyril Scott, Beethoven, Palmgren, Brahms, MacDowell and Moszkowski, was given by Margaret Lester, Irma Cooper, Oscar Bregman, Elizabeth Rosenberg, Marie Dinkelspiel and Irene Hirsch. Mr. and Mrs. Bloch will teach at Lake Placid until Sept. 15, after which they will reopen their New York studios.

W. Warren Shaw Pupils Active

Pupils of W. Warren Shaw have been successful in obtaining professional engagements. Mrs. Marguerite Barr has been engaged for a recital at the University of Pennsylvania in July, and as contralto soloist at Holy Trinity Church,

Spring Lake, N. J. Horace Hood, baritone, will be a soloist at the same church. Howard Haug, tenor, is engaged as soloist at Cape May, N. J., and Harold Rawley, tenor, will be heard at the Church of the Redeemer, Bryn Mawr, Pa. Mr. Haug has been engaged as soloist of the Tioga Baptist Church, Philadelphia, for next season. Elizabeth Harrison, who recently made a success in light opera in Philadelphia, has been engaged as soprano soloist at All Saints' Church of Wynnewood, Pa.

Marie Tiffany Sings in Salisbury and Asheville, N. C.

Marie Tiffany, soprano of the Metropolitan, who was one of the leading soloists at the recent biennial convention of the National Federation of Music Clubs in Asheville, was also heard in recital in Salisbury, N. C., while she was in the South. The program was in two parts, the latter half being sung in costume. She was especially effective in a group of numbers by Handel and Mozart, a group of four numbers by Grieg, and an American group by Hadley, Barnet, Branscombe and Wintter Watts. In Asheville, Miss Tiffany won much favorable comment for her singing in two programs. In the first program she sang Hadley's "Time of Parting," "Swans" by A. Walter Kramer, a group of Chinese "Mother Goose Rhymes" by Crist and "Joy" by Wintter Watts, with orchestra and a group of songs by American composers with Molly Bernstein at the piano. She was heard again on the afternoon of June 14, singing in costume numbers by Webb, Hageman, Brockway, Johnson, Brainerd and Loomis.

Lenox Quartet to Play at Columbia

The Lenox String Quartet has been engaged for a concert at the summer session of Columbia University on July 27 and will also appear in the regular series of the University next season. Other engagements which have been listed for the Quartet are concerts in Stamford and Farmington, Conn., Grand Rapids, Dodge City, Kan., Waterloo, Iowa, and St. Joseph, Mo.

Anna Burmeister Engaged for Tour of Middle West

Anna Burmeister, soprano, who has recently gone under the management of Evelyn Hopper, has been engaged for a series of appearances in the Middle West under the local direction of Mrs. George S. Richards of Duluth in the early fall. On the same tour she will also be heard in recital before the Fortnightly Club in St. Joseph.

Denishawns to Revisit Minnesota

Ruth St. Denis, Ted Shawn and the Denishawn Dancers have been engaged by Mrs. George S. Richards of Duluth, Minn., for her artist courses in Duluth and Hibbing next season. In the same week they will also give performances in St. Paul and Minneapolis under local Shrine auspices, and will also appear in St. Cloud, Minn., and La Crosse, Wis.

Saenger Pupil Heard

A singer from the Oscar Saenger studios who was heard successfully in concert during the past season is Hermina Earnest, coloratura soprano. Miss Earnest has studied with Mr. Saenger for several years and, besides appearing in concert, was heard frequently in operatic productions at the Saenger studios.

Smith Students Hear Gescheidt Pupil

Marion Vandersaal, soprano, a pupil of Adelaide Gescheidt, was applauded in a successful appearance before a group of 200 students of Smith College recently. Her program included songs by Donaudy, Campbell-Tipton, Hageman, White and Scott. Miss Vandersaal is a native of Philadelphia.

Carol Droge Heard in Light Opera

Carol Droge, soprano, who has studied for several seasons with Edward Lebegott, appeared with success in a recent performance of "Trial by Jury" in the Masonic Temple, Brooklyn. The presentation was given by the Light Opera Society and Miss Droge was heard in the principal soprano rôle.

Willis Vernon Cole, author and playwright, with Mary Lindsay-Oliver at the piano, gave a reading of the play, "Abelarde and Heloise," with incidental music by Mrs. Oliver, at the Oliver studio on Madison Avenue, on the evening of June 25.

Gustave Kerker, Celebrated Composer of Light Operas, Dies in New York

Musical Parent of "Belle of New York" Was in His Sixty-seventh Year — Had Passed Long Period in Retirement—Came of Family of Musicians

GUSTAVE ADOLPH KERKER, composer of "The Belle of New York" and other light musical successes, died at his New York apartment on the morning of Friday, June 29, following an attack of apoplexy on the previous Wednesday night. Thus passed away a distinguished figure in the field of comic opera, one whose chief work endeared him to audiences in many countries, one who was always fired by the desire to bring a serious musicianship to his labors.

Mr. Kerker displayed his gifts in the music of many enjoyable pieces, but his fame must rest chiefly in "The Belle of New York," that tuneful, fascinating production in which Edna May, as the Salvation Army heroine, won a great success. One remembers "The Belle" as one remembers few pieces of the period. It came, twenty-six years ago, when the talk was of the new form of "musical comedy," when operetta seemed in danger of being lost in the tide of ephemeral extravaganzas which was already rising. Like Victor Herbert and a few others, Mr. Kerker sought to preserve the best traditions of comic opera, and in "The Belle" he gave us one of the finest light operas of the post-Gilbertian period. Gilbert and Sullivan were his gods, and his sincere effort brought forth a work which deserves to rank with the successes of the Savoy.

Through many revivals "The Belle of New York" seemed to grow in brilliance, and the people of its cast became familiar friends. There was Violet Grey of dainty charm, who "makes the old Bowery, fragrant and flowery, when she goes out for a walk." And the others equally memorable, Harry Bronson, and Ichabod, that toiler in the field of moral endeavor who "looked like Napoleon" would have looked if he hadn't looked the way he did look. Blinky Bill and Mamie Clancy, the Polite Lunatic, the scintillating Cora, and the adorable Fifi, with "the naughty little way she had of walking." Violence was done to several of this bright company in a recent Broadway production which was nothing more than a travesty of the work, but they will surely shine again as they were intended to shine, for "The Belle" is of the stuff that lasts, and must be included in any repertoire of representative comic opera.



Gustave Adolph Kerker, from a Photo Taken After the Production of "The Belle of New York" in 1897

The composer's methods are admirably illustrated in this work. It contains several finely written musical scenes, and delightful concerted numbers, as well as tuneful solos, and it stands in striking contrast to the so-called musical comedy of today. For years Mr. Kerker lived in retirement, a courteous gentleman, who, when pressed, would lament the decline of comic opera. Only a few days before his death he spoke to the writer in a way that expressed intolerance of the meretricious concoctions served up on Broadway today, of the foibles of managers, of the modern method that seems to discount musicianship.

Mr. Kerker was born of a musical family at Herford, Westphalia, on Feb. 28, 1857, and was educated in Germany and the United States. He began playing the 'cello at the age of seven. In 1867 the Kerkers migrated to Louisville, Ky., and here Gustave wrote his first opera, "Cadets." A failure left him undismayed, and he came to New York in pursuit of a career. His gifts as a conductor ultimately took him to the Casino Theater, where he remained from 1889 to 1912. He had already written "The Pearl of Pekin," and at the Casino he presented a new work nearly every year, until 1912 when his "Two Little Brides" was produced. In the series were "The Belle of New York," "The Billionaire," "The Tourists," "The Lady Slavey," "The Whirl of the Town," "The Telephone Girl," "The Man in the Moon" and "The Girl from Up There." The composer married Rose Keene, known on the stage as Rose Leighton, in 1884. He is survived by his second wife, Mattie Rivenberg, whom he married in 1908.

P. C. R.

PASSED AWAY

Isidore Troostwyk

NEW HAVEN, CONN., July 2.—Isidore Troostwyk, violinist and for a number of years assistant professor of Applied Music in Yale University, died at St. Raphael's Hospital on Saturday after a short illness. Born at Zwolle, Holland, on July 3, 1862, he was educated at the Hooze Burgerschool there and studied under Joachim at the Royal High School, Berlin, whence he was graduated in 1881. He toured Holland in concert with Van Groningen, the pianist, and Germany with Anton Scott, singer, in the following two years, and was concertmaster of the Würzburg Stadttheater during 1882 and of the Amsterdam Orchestral Vereeniging from 1883 to 1890.

He then came to America, appearing as soloist in the principal cities. Mr. Troostwyk became instructor in violin at Yale in 1895 and continued in this post until 1902, when he was appointed assistant professor of applied music. He was chosen concertmaster of the New Haven Symphony, under the late Horatio Parker at its founding and continued to hold the first chair in this organization until shortly before his death. He was founder and conductor of the New Haven String Orchestra and was associate director of the Dessauer-Troostwyk School of Music. In his professional career as violinist he was associated with a number of noted

foreign musicians, including Brahms, Massenet, Bruch, Rubinstein, Grieg and others. Arthur Troostwyk, one of his sons, has been New Haven correspondent of MUSICAL AMERICA for a number of years.

Lowell D. Kenny

ALBANY, N. Y., June 30.—Lowell D. Kenny, soloist of the Mendelssohn Club and tenor soloist of the First Presbyterian Church, died on Monday from an injury suffered at the outing and field day of the club at White Sulphur Springs, N. Y., on June 22. Mr. Kenny, while playing baseball in a game between members of the club, was struck by a batted ball. He was taken to the Albany Hospital but an operation was unsuccessful. He is survived by his wife, who is a soprano soloist and member of the Monday Musical Club; two children, his parents, two brothers and a sister.

W. A. HOFFMAN.

John De Loss Brown

LONG BEACH, CAL., June 30.—John De Loss Brown, a pioneer worker for Community music here, died recently of pneumonia. Before entering community work in music, Mr. Brown was a choir leader and had also appeared on Chautauqua circuits in a male quartet.

Europe Eager for American Music, Says Roderick White

Violinist, After Tour of England, France and Germany, Deplores Failure of American Publishers to Seek a Foreign Market — Paris Shows Interest in the Negro Spiritual—Despite Nationalist Sympathies, Countries Across the Sea Have Cordial Attitude to Yankee Artists

ONE of the reasons why the younger American composers are comparatively unknown abroad is that their works are not available. Foreign musicians are exceedingly curious about our artistic output and welcome any composition which manages to find its way through barriers of international copyright "red tape," inordinate rates of exchange and impost. So reports Roderick White, American violinist, who recently returned to New York from a concert tour which included London, Paris, Berlin and Leipzig.

"In Paris I was approached after my recital by a manager who desired that copies be sent him of my numbers, which he was unable to get. Surely the American musical publisher would find an eager, if not a rich market, for his output abroad, and he could doubtless do much to remedy this dearth," said Mr. White in a conversation immediately after his return.

"The Negro spirituals which I played



Roderick White, Violinist; Portrait at Right Is From an Unfinished Sketch Made by His Brother, Gilbert White, in Paris Last Month

seemed in particular to be something of a revelation to Paris and Berlin audiences. The French, with their own African colonies, have a natural interest in the art of the black man, as was evidenced in the award last year of an important literary prize to an author of this race.

"The psychology of the French audience is a peculiar one. I do not recall ever to have seen a good analysis of the Gallic musical taste, at least as far as recitals are concerned. For the benefit of the American musician who contemplates his first foreign tournée, I would say that I have found the interest at the

première audition greatest in how the stranger will play the classic works. A few major numbers, including sonatas, form the ideal débutant program in Paris. At the second recital 'novelties' of our own and other nations are eagerly welcomed."

Mr. White gave his début recital at the Salle Gaveau with much success and later fulfilled return engagements as co-artist with Rosalie Miller, American soprano, and in a special program for representatives of the leading musical journals and newspapers.

Nationalist Feeling Strong

In most European countries nationalist feeling runs very strong, even though a cordial interest is usually extended to the art of other lands. In Germany, where Mr. White made several appearances, he reports this to be particularly true. The recitalists who would win the favor of an audience in the Prussian capital, in Munich or in Leipzig, can best do so by playing works of Beethoven, Brahms, Mahler or Bruch. Here, however, the foreign 'novelty' is also liked as a shorter number.

The artist found impartial criticism and a welcoming attitude among auditors at his recital at Bechstein Hall in Berlin last April. "The Germans seem never to have been so eager for music as now," he says, "and the fact that the mass of the people can ill afford it makes the case more pathetic. There is not, perhaps, a great deal of money to be made by the visiting foreign artist, but the approval of countries which have an old artistic tradition is not a thing to be despised." Mr. White subsequently appeared as soloist with the Berlin Philharmonic and played at a soirée given for members of the American colony at the Berlin home of Beach Conger. He was also heard in recital in Leipzig.

An incident of the return journey from Paris to London was a crossing of the Channel in an airplane. This was designed to save time in fulfilling an engagement, but the time required for landing, according to Mr. White, made the whole journey almost as long as the regular Calais to Dover passage. A recital in Aeolian Hall, London, was followed by a return concert, in which the violinist played a Tartini Concerto with the Philharmonic String Quartet. A picturesque event of his stay in the British capital was an invitation to play at a private musicale and evening party at the home of Post Wheeler, American

Charge d'Affaires. Among the guests were several diplomatic dignitaries and the Archbishop of Canterbury.

A goodly number of program rarities were brought back by Mr. White, who turned his browsings in music shops and libraries to good advantage. In fact, he said that these treasures make up a pile nearly a foot high! Among these publications are modern works by Elgar, Busoni, Respighi, Bax, Goossens, Lili Boulanger, Fracmesnil, Goulesstan, Blair Fairchild, Adolf Busch and Adele Schnabel and a hitherto unpublished Concerto in A Minor by Tartini, recently discovered and brought out by a Leipzig publisher.

R. M. KNERR.

Opéra Comique in Paris to Hear May Peterson Again in Leading Roles



Photo Bain News Service

May Peterson Aboard the George Washington

Although known in this country largely as a concert singer, through her many transcontinental tours, abroad May Peterson, soprano of the Metropolitan Opera Company, is known chiefly through her success in opera. She appeared for many seasons as one of the leading sopranos at the Opéra Comique in Paris. Miss Peterson left New York recently to spend several months in Europe, and she will again be heard in opera in Paris in several rôles in which she has attained success there.

Among her recent engagements before she sailed was an appearance at a musicale given by A. A. Houghton in honor of his brother, the American Ambassador to Germany, at his country home, The Meadows, South Dartmouth, Mass., on June 17.

Lucy Gates Sings for President Harding's Party

SALT LAKE CITY, June 30.—Lucy Gates, soprano, assisted by John J. McClelland, was the soloist in a private concert given in honor of President Harding in the Great Mormon Tabernacle on June 28. The program was heard by the president's party, secret service men, officers from an adjoining fort and the hierarchy of the Mormon Church. Miss Gates is a granddaughter of Brigham Young.

Baltimore Ends Successful Opera Season



Promoters and Some of the Principals of the De Feo Opera Season in Baltimore. Seated, Left to Right: Mina Horn, Louise Hunter, Mme. Rosilio. Standing, Left to Right: Mario Palermo, Jacques Saamossoud, Principal Conductor; William A. Albaugh, Local Promoter; George De Feo, Impresario; Del Credo, Tenor; John Carlin, Owner of the Arena Theater; George Diaz, A. Stivanello, Stage Manager; A. Valenti, Bass; Giacomo Venturini, and Lucien Odend'hal, Local Supporter

BALTIMORE, June 30.—With tonight's performance, the curtain will fall upon the four weeks' series of summer opera given by the De Feo Company at Carlin's Arena Theater. The work of this organization has not lacked for public appreciation, large audiences of admiring listeners being the rule at every performance. Special mention should be made of the opportunities afforded American singers to show their powers; opportunities, be it remarked, of which full advantage were taken. Among the début appearances which commanded esteem were those of Louise Hunter, Rosa Low, Pauline Cornelys, Helen Lubarska, Eunice Forrester, Helen Denny, Mina

Horn and A. Palmero. Miss Cornelys and Miss Hunter are both excellently equipped for operatic work, and the other singers also disclosed ability and suitable preparation.

Among the more experienced singers were Richard Bonelli, Alfredo Gandolfi, Alfred Valenti, Del Credo, Georges Cehanovsky, Giacomo Venturini, Armand Tokatyan, George Diaz, A. Baldi and P. Quintana.

John Carlin, owner of the Arena Theater, and William A. Albaugh, local manager, were instrumental in providing the financial backing for the season. The box office receipts almost equalled the expenditure involved.

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